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RHYTHM IN PROSE AND IN POETRY*

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MANY years ago when I first began the study of rhythm, I was much disturbed because I could not find among the investigators of the subject anything like agreement except upon one point. All agreed, however, that rhythm is founded upon repetition of some sort. What it is that is repeated and how it is repeated are still matters of violent controversy. My own feeling in regard to these contested issues has come to be that the lack of agreement is only superficial and that each man in his investigation has stressed those aspects of the rhythmical experience which are paramount with him. So many phenomena may become the raw material from which individuals may construct their rhythms that a given bit of verse, for instance, may yield esthetic pleasure to four or five different persons, though each derive his pleasure from the rhythmical coördination of a different type of phenomenon.

The very existence of such a state of affairs as this makes for a wider appeal of the temporal arts and increases the possibility for variety as well as for intensity of effect. Each may thus derive from a given art product the especial kind of satisfaction he is capable of receiving; and the particularly gifted person will have presented for his enjoyment half a dozen types of pleasure from which a man of more limited sensibilities would be forced to choose only the one or two aspects which he can grasp.

The fact that man everywhere is busily engaged in measur-

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ing the passage of time is sufficient evidence of his awareness that events occur in succession, and not all at once. Yet, although he organizes his experiences in sequence, he has no special time sense (like the sense of hearing, for instance); but the awareness of time is for him a part of experience in general. In his lower stages of development, he measures by natural phenomena such as the passage of the seasons, the phases of the moon, and the succession of day and night. Later, when the measuring of smaller intervals becomes necessary, he invents watches and clocks. These enable him to organize his life in temporal units of greater exactness than is afforded by those judgments which he by nature is equipped to make. Long before he reaches this stage of development, however, he begins to utilize his awareness of temporal relations by employing them to furnish him esthetic enjoyment. Song and dance and poetry have traveled a long journey from their inception before he sits down to reflect upon their nature and to measure time reactions.

Then to his amazement, he discovers that he has been able to create art products of the greatest loveliness in spite of the fact that his judgments as to the duration of time are exceedingly limited and exceedingly inaccurate, and that intensity of sound, absence of sound, variety of tone-color, and even groupings of the sounds may so influence the judgment as to make it almost worthless when accuracy of measurement is desirable, but entirely satisfactory as a means toward securing esthetic enjoyment. Time judgments are most accurate when they have to do with intervals lasting about one-fifth of a second. As the time interval is increased or decreased, the judgment begins to show itself more and more faulty. Therefore, the immediacy of the temporal experience is a point which cannot be too greatly stressed. As events succeed one another in consciousness, only those which occur immediately before or immediately after a particular event can be compared with it in duration. For the purposes of art, time cannot be marked off on a yard-stick and laid along the cloth of experience. It cannot even be measured in arm-lengths. Its duration becomes for the measurer a matter of more or less accurate guesswork; and it is because mankind in general is satisfied with these semi-accurate guesses that a group can take part both in the creation and in the passive enjoyment of music and poetry.

I am not psychologically "an aggressively rhythmic timer," a phrase which I borrow from "The Rhythm of Prose" by William Morrison Patterson. By it, he means any person who "not only attains a fair degree of reproductive precision in the [psychological] tests [for rhythmic ability], but evinces a marked pleasure in rhythmic exercises and a marked tendency to organize upon a temporal subjective basis all his conscious life. Abundance and vividness of auditory and motor imagery; unit accuracy; sense of swing and ability to syncopate, especially in complex tasks; pleasure in the effects of acceleration and syncopation; pleasure in unitary pulses as well as in groupings superimposed upon them; and, finally, strength of voluntary and involuntary 'subjective rhythm,' seem to be the conditions of this ability to organize, upon a time basis, any haphazard series."*... "For aggressively rhythmic states of mind and for these alone, it is true that 'no series of impressions exists that can not in some way be conceived of as rhythmic'; but the secret can be made clear to those with aggressive possibilities, by beating and humming syncopating tunes, in which there is added to the haphazard series the *properly elastic* series of unitary impulses."*

I say that I am not 'an aggressively rhythmic timer" because there are series of impressions which I cannot conceive of as rhythmic. Perhaps I have no "aggressive possibilities." For I cannot even be taught to conceive of these experiences as rhythmic. I do, however, possess some of the marks which accompany this "ability to organize"; namely, "abundance and vividness of auditory and motor imagery; unit accuracy; sense of swing and ability to syncopate, especially in complex tasks; pleasure in the effects of acceleration and syncopation; pleasure in unitary pulses as well as in groupings superimposed upon them; and, finally, strength of voluntary and involuntary 'subjective rhythm'." I am inclined to think that a considerable portion of the world is in my own parlous state and is able, therefore, to sympathize with my lack of ability to organize rhythmically all human experience. Perhaps some may be willing to go even one step further and to say with me that for those who do thus organize all their experi-

* Page 94.
* Page 95.

ences there can be no difference between prose and poetry, since for them all language is both organized and rhythmical, and that, like those who are totally devoid of a feeling for rhythm, they are cut off from certain esthetic pleasures just as effectually as are the color-blind from certain others. If this threefold division of mankind be an accurate one, I am inclined to take the view that poetry as a form of art must always be limited in its appeal to that median class of humanity which neither organizes all experience as rhythmical nor yet perceives all as unorgainzed and disjointed, but which, standing midway between the two extremes, organizes some experiences into rhythmical forms and leaves others as it finds them, unorganized or only partially organized.

I call attention to my not being "an aggressively rhythmic timer," because I wish to make clear the handicap under which I labor in all investigations I undertake upon the nature of rhythm (if not being a timer of this type is a handicap), and because my point of view in this instance, as in all instances, must be subject to the same limitations as the personality behind it. To argue with the blind concerning the esthetic appeal of different shades of light is as foolish as it is futile. After this somewhat lengthy digression, I can now return to the further development of my argument.

All forms of art having the human voice as their medium of expression must depend upon four attributes of sound for their effects,—namely, pitch, tone-color, duration, and intensity. No sound can divorce any one of these from itself. Sometimes one may predominate, sometimes the other; but invariably all four are present. Therefore, the study of rhythm as a source of esthetic satisfaction resolves itself into a consideration of the methods in which they are employed. Without them speech rhythm could not exist. They are the raw material upon which the mind seizes in its attempt to organize its experiences,— that is, to put them together in such a way as will cause them to bear to each other relations of some definite sort.

A convenient metaphor in terms of which to think of this subject is that of a man in a canoe on a river. Whenever he thrusts in his oar, he speeds ahead of the current; but, whether he takes a stroke or not, the current bears him forward, sometimes rapidly, sometimes so slowly that he is unaware of his advance. The scenery on the banks and the persons whom he passes or who over-

take and then pass him are clearly defined or indistinct in proportion as he centers his attention upon them. He realizes that he moves. Yet he has no milestones on the bank by which to measure. Hills and valleys, meadows and woodland repeat themselves, but after no regular fashion. Summer and winter, autumn and spring succeed each other with sufficient regularity for him to be able to use them as a means of estimating his progress; but, since his attention is on the landscape and not upon distances traveled, he reaches his destination without having a very precise knowledge of the stages of the journey.

Now let me alter the figure of speech somewhat. Suppose that, realizing that a certain amount of excitement is to be had from noting the speed at which he travels, he sets up a series of milestones and keeps account of the rate at which he passes them. Thereafter, a great part of the fun of the journey may be the result of the thrill he experiences in passing each milestone. The landscape may remain unchanged, the figures in it may remain unchanged. Nevertheless, his attitude toward everything is now different. He has added to his other pleasures a pleasure unknown to him in the beginning.

The first metaphor may serve as a general picture of the nature of prose; the second, as the nature of verse. Even though the course over which the rower has passed may be the same in both instances, his attitude toward his journey and toward the events is quite different. The milestones and his cognizance of them have brought the change.

Since all investigators of rhythm have agreed that its basis lies in repetition and since no sound can be without duration, intensity, tone-color, and pitch, rhythm in the temporal arts must in some way be bound up with repetition of one or more of these four elements, singly or in combination. The conditions under which they are combined form the next topic of my discussion.

I have already called attention to the fact that human beings can measure time units only when those units fall within a decidedly limited period and that outside this limit the feeling of time relation is exceedingly inaccurate. If, then, the repetition of sounds forms the basis of rhythm, these repetitions must occur within a sufficiently limited period to assure their being recognized

as repetitions and to assure their being compared with one another. They must be capable of being organized under the peculiar conditions to which human beings must subject them if human beings are to make use of them as an art product.

Fortunately, speech sounds are even more plastic than clay. Within a very few limitations, the speaker can do with them very much what he wishes. However, each change to which he subjects them awakens in others some sort of response, determined in large measure by the speech habits of the group. The susceptibility of the individual to shades of difference in tone will have much to do with the interpretation which a given person will put upon whatever he hears. This same susceptibility will play its part in the distinction which one makes between prose and poetry.

Given, then, the repetition of sounds, within time units which the listener can grasp immediately what else is necessary to the building of rhythm? I answer, "Regularity." However, the mere repetition of a sound at sensibly regular intervals does not constitute a rhythm. It constitutes only a temporal succession; and with mere regularity of succession the esthetic sensibilities will have nothing to do. Even the ticking of the clock becomes unbearable unless the hearer organizes the beats and gives them thus a temporal significance other than that of mere regularity of succession. Yet because of their lack of content, the time intervals marked off by the ticking of the clock are useless for the purposes of art.

Note further that the intervals are made perceptible by only one type of sound—a tick of fixed intensity, fixed duration, fixed tone-color, and fixed pitch. As I have already stated, they are bound together in only one way, that is, by regularity of succession. However, mere regularity can become the basis of esthetic satisfaction only when other elements are introduced to furnish it rhythmic content. The richer the content, the greater the interest which the succession assumes for the listener.

In ordinary speech, emphatic and unemphatic syllables follow each other without regard to temporal succession. Each of the syllables will possess duration, intensity, tone-color, and pitch; and each may be made emphatic by having the speaker seize upon some one or more of these attributes and bring it to the attention of the listener. For instance, the speaker may increase the intensity of

any one syllable so that, "Is that so?" may become, "*Is* that so?" or, "Is *that* so?" or, "Is that *so?*" Following the same succession of syllables, he may in repeated readings lengthen the duration of first one word and then the next. Finally, with the same succession, if he will keep the intensity and the duration and the tone-color of the syllables fixed, he may raise the pitch of each syllable in the same manner as he formerly lengthened the duration of the syllable or increased its intensity.

However, our speech habits are actually such that a speaker is likely to employ any of these methods or all of them in combination to intensify the particular syllable to which he wishes to direct the attention. This use of the elements of sound I think of as *accent,* that is, as furnishing something upon which the speaker may combine his energies in order to increase the intensity of the response in the listener at some particular point. Our speech habits are such that for every word of more than one syllable, we give to at least one of the syllables especial emphasis through the means which I have just described. In a sentence not only all polysyllabic words receive special attention of this sort, but also all monosyllabic words which the speaker wishes to force upon the attention of his hearers. Therefore, by arranging polysyllabic words in such order that their emphatic syllables come with fair regularity and by introducing between these such monosyllabic words as can be emphasized or not emphasized at the will of the speaker, he establishes a succession of emphatic and unemphatic syllables such that they follow one another in a succession which the defective human susceptibility to time relations accepts as equal. This furnishes him with a background of temporal regularity upon which certain patterns may be further imposed.

I have tried to point out that in making a particular syllable of a polysyllabic word or the syllable of a monosyllabic word emphatic, the speaker usually lengthens that syllable and at the same time changes its pitch. Because of this tendency to lengthen emphatic syllables and to shorten unemphatic ones, there is established between the emphatic syllables a succession of longer and of shorter syllables. How much longer one is than the other is rarely taken into account. We note merely that one is longer or shorter than some other or others. Out of these we organize patterns which we force upon the attention of a listener by making them

coincide with the beat established by the emphatic and the unemphatic syllables. Within the units established by the recurrence of the emphatic syllables, temporal patterns are set up which are repeated and which are varied. These are brought into relation to one another by having the emphatic sound recur at sensibly regular intervals.

This temporal relation is further strengthened by having pauses occur at such intervals as are recognized as sensibly equal. Hence, even though a pause may occur at a point which has hitherto received an emphatic syllable, the swing of the repetition is established in the listener sufficiently for him to supply the beat and to carry the succession forward. The succession itself is not the rhythm . It is only the instrument for marking off the temporal patterns which are furnished by the durations of sounds, in which silence, or pause, is one element. These related patterns constitute what I think of as rhythm and for which I have formulated the definition that "*Rhythm* is constituted by the consecutive occurrence of phenomena which are perceived as forming a succession of distinct, related patterns in time."* The phenomena utilized in poetry and prose are, as I have already said several times, pitch, duration, intensity, and tone-color.

From my point of view, a clearly defined rhythm is the *sine qua non* of verse. Why? These are my reasons:

1. There is no distinction to be made between the vocabulary of prose and verse. Every time this distinction begins to be established, some group of poets arises and knocks down the barriers. Wordsworth and his followers were rebels in this cause. Browning broke a lance in its favor. Only yesterday Whitman and Amy Lowell were demanding for themselves and their contemporaries the utmost freedom in this particular. All triumphed. The result has been a constant enlarging of the vocabulary of poetry, although it still lags behind that of prose.

(2) In like manner the distinction between the subject matter of prose and of poetry has been broken down by the poets just mentioned. Consequently, to-day any theme which the poet has the power to treat with such sweep of imagination as to give it

* "The Foundations and Nature of Verse" (Columbia University Press), p. 101.

universality of emotional appeal is suitable for development as poetry.

(3) Figurative language is no more the hand-maid of poetry than of ornate prose. In fact, some of the greatest poetry is without rhetorical embellishment.

(4) The fundamental difference between prose and poetry is the oldest of literary traditions. From the beginning of temporal art, poetry has been regarded as a sort of music. Even to-day the one distinction between poetry and vocal music is to be found in the different use which these two temporal arts make of pitch. Our music employs pitches of such mathematical definiteness that they can be combined into a scale from the tones of which chords can be constructed. The pitches of poetry are unfixed, free, incapable of being combined in chords. So are the pitches of prose. However, both poetry and prose may be made into vocal music by imposing upon poetry fixed tonal sequences of pitch, and upon prose in adition a fixed rhythmic pattern such as poetry and music possess. If the clearly defined rhythm of poetry is broken down, it is no longer poetry. It has become prose. In like manner, by establishing a clearly defined rhythmic pattern for prose, it passes at once into verse. It may not be either beautiful or inspiring verse, but it will be verse of a sort.

Is there, then, no rhythm of prose? Of course, there is a rhythm of prose; but it is not the rhythm of verse. If prose begins to show a regularity of emphatic syllables such as will attract attention to itself, and to show between the emphatic syllables a regularity of temporal pattern of any sort, then that prose is regarded as sentimental or as stilted. Neither of these words is ever employed as a term of praise. As applied to prose, they mean bad prose. Wherein, then, lies the rhythm of prose—a quality which when properly employed is a source of great artistic beauty?

In speaking of verse, I mentioned the pause as one of the sources of rhythm. Words grouped by pauses or by any means which gives them the effect of being bound together rhythmically are said to be phrased. The phrasal groups of poetry are of sensibly equal length; and between phrase as compared with phrase are to be found distinct, related patterns in time. Prose like verse is broken into phrase. Our best oratorical prose makes free use of

the phrase as one of its chief means of arousing esthetic emotion. The phrasal units assume regularity of length. Usually they are too long to be measured accurately; but their tendency toward uniformity is immediately recognized. This uniformity, however, is one of length, not of content. Any phrasal group, which, when repeated sufficiently frequently, begins to be recognized as related to the other phrasal patterns, will turn the sequence into verse. Prose is prose, and not verse, because the phrasal units of prose do not form a succession of distinct, related patterns in time.

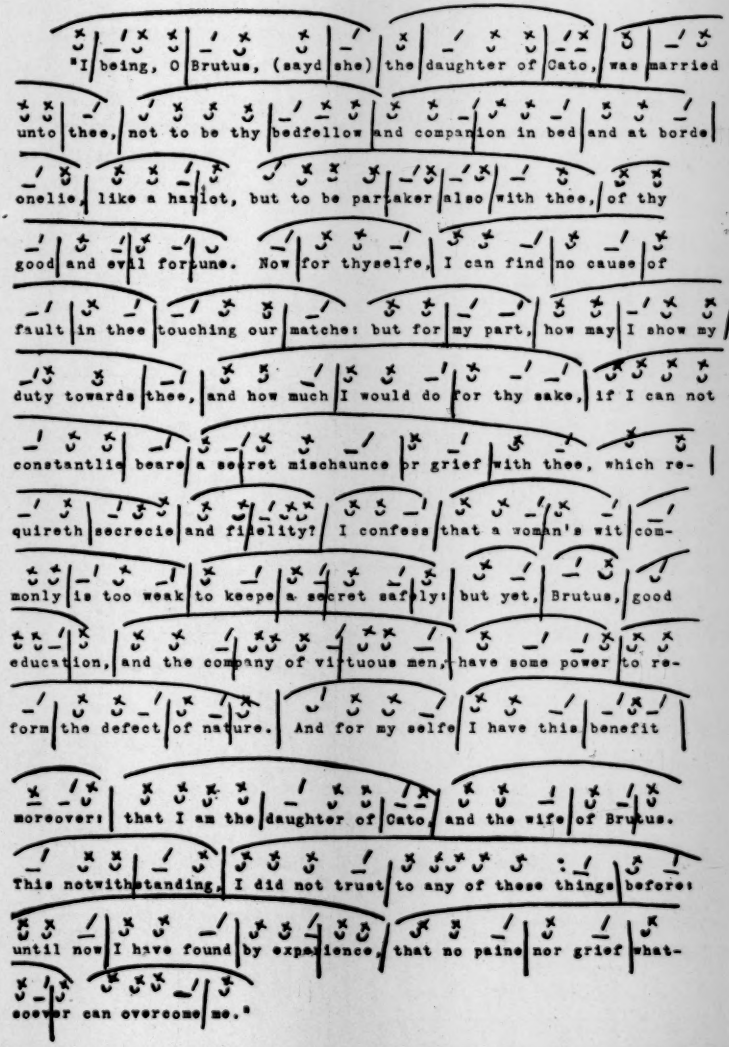
Let me illustrate my point, and out of these illustrations bring before the teacher of spoken English what I believe to be the correct approach in the attempt to establish in students an effective method of reading both poetry and prose.

I present first a paragraph of prose. My object is to interpret it primarily for intellectual content. However, I wish to enrich this enterpretation by bringing out as much of the structural beauty of this passage as I am capable of showing by the decidedly inadequate means of scansion.*

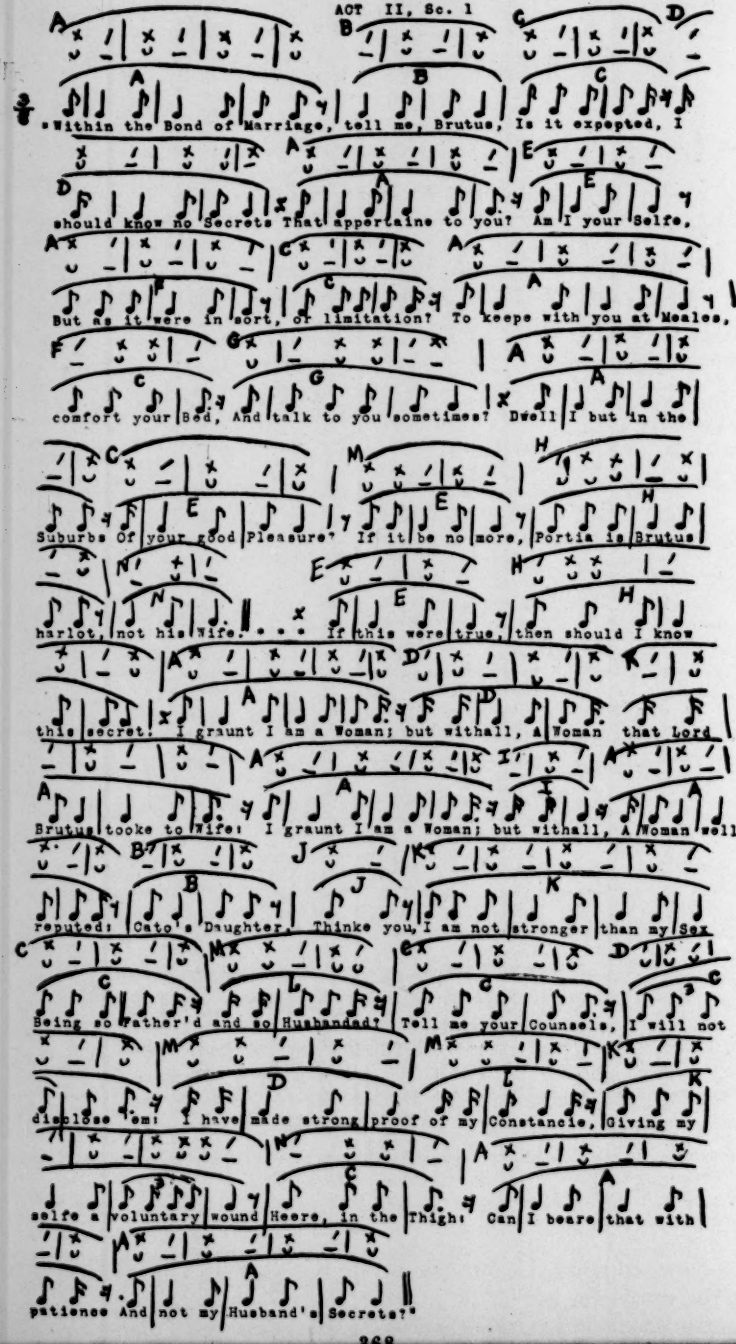
* If one keeps constantly in mind the fact that scansion is about as inaccurate as any device can possibly be for serving this purpose, one will be able to understand quite readily that patterns which to the eye look dissimilar are to the ear practically equivalent. In none of the three methods of scansion I am employing is pitch taken into account. Furthermore, both the classical method and the musical method assume for the syllables and the pauses an exactness of time relation which neither music nor poetry possesses. The accentual method disregards time-lengths altogether. I shall place throughout each selection a similar letter above phrases which correspond in type of internal structure. I write all selections without regard to the number of feet in the line, because, as the ear hears them, both verse and prose are continuous. Line-lengths and phrase-lengths do not have to be identical for verse, although they usually are.

THE LIFE OF BRUTUS

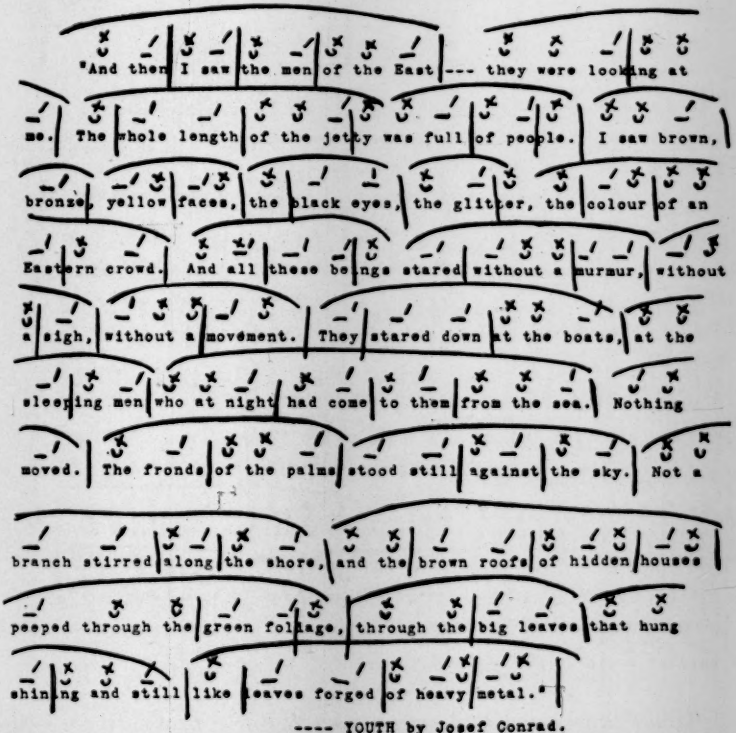
PLUTARCH

(North's "Translation")

"I being, O Brutus, (sayd she) the daughter of Cato, was married
unto thee, not to be thy bedfellow and companion in bed and at borde
onelie, like a harlot, but to be partaker also with thee, of thy
good and evil fortune. Now for thyselfe, I can find no cause of
fault in thee touching our matche: but for my part, how may I show my
duty towards thee, and how much I would do for thy sake, if I can not
constantlie beare a secret mischaunce or grief with thee, which re-
quireth secrecie and fidelity? I confess that a woman's wit com-
monly is too weak to keepe a secret safely: but yet, Brutus, good
education, and the company of virtuous men, have some power to re-
form the defect of nature. And for my selfe I have this benefit
moreover: that I am the daughter of Cato, and the wife of Brutus.
This notwithstanding, I did not trust to any of these things before:
until now I have found by experience, that no paine nor grief what-
soever can overcome me."

Now see what this became on the lips of Portia as Shakespeare set the words for her:

ACT II, Sc. 1

Within the Bond of Marriage, tell me, Brutus, Is it expected, I
should know no Secrets That appertaine to you? Am I your Selfe,
But as it were in sort, or limitation? To keepe with you at Meales,
comfort your Bed, And talk to you sometimes? Dwell I but in the
Suburbs Of your good Pleasure? If it be no more, Portia is Brutus
harlot, not his Wife. . . . If this were true, then should I know
this secret. I graunt I am a Woman; but withall, A Woman that Lord
Brutus tooke to Wife: I graunt I am a Woman; but withall, A Woman well
reputed: Cato's Daughter. Thinke you, I am not stronger than my Sex
Being so Father'd and so Husbanded? Tell me your Counsels, I will not
disclose 'em: I have made strong proofe of my Constancie, Giving my
selfe a voluntary wound Heere, in the Thigh: Can I beare that with
patience And not my Husband's Secrets?"

The similarity in the structure of the phrases just quoted is at once evident. Not only are they of such length as to be of immediately apparent regularity; but also they fall structurally into well defined patterns which are felt to answer and to balance one another. Furthermore the same steady beat is maintained from beginning to end. There is a rhythmical unity of the whole.

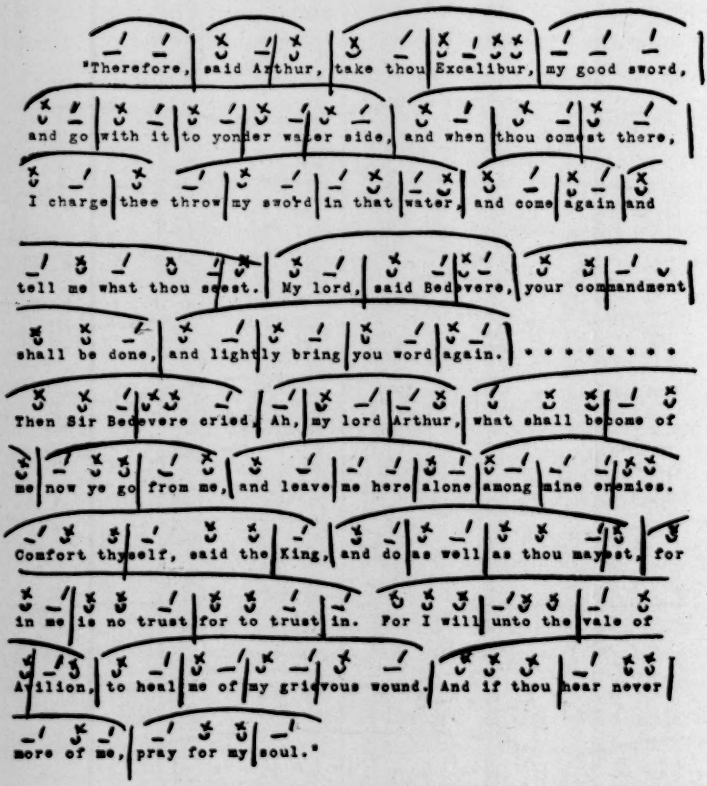
In case some one should think that I have distorted my material and thus forced it to yield me proof of my thesis, let me offer for consideration a second passage of prose, a passage done with such a distinguished touch that there can be no gainsaying either its value as prose or its excellence as highly poetic writing. In fact, it comes as near to being poetry as prose can approach it without actually taking upon itself verse form.

"And then I saw the men of the East --- they were looking at
me. The whole length of the jetty was full of people. I saw brown,
bronze, yellow faces, the black eyes, the glitter, the colour of an
Eastern crowd. And all these beings stared without a murmur, without
a sigh, without a movement. They stared down at the boats, at the
sleeping men who at night had come to them from the sea. Nothing
moved. The fronds of the palms stood still against the sky. Not a
branch stirred along the shore, and the brown roofs of hidden houses
peeped through the green foliage, through the big leaves that hung
shining and still like leaves forged of heavy metal."

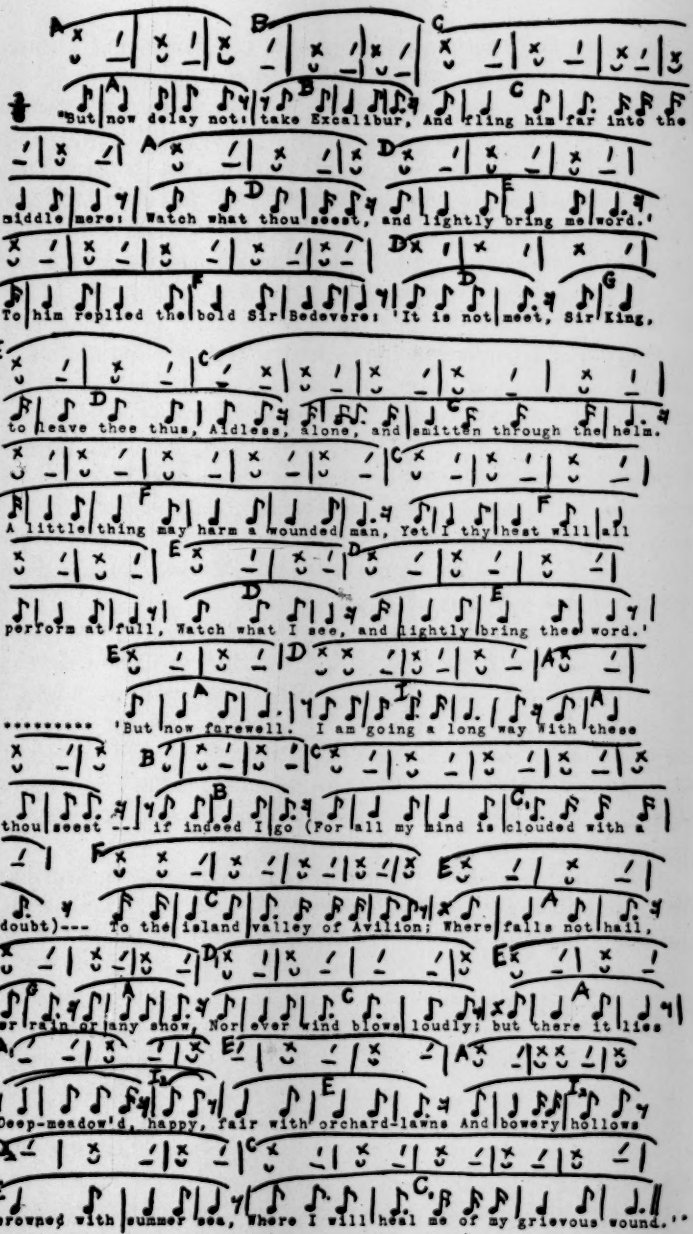
---- YOUTH by Josef Conrad.

There is one glory of the stars and another of the moon. The preceding passage impresses me as magnificent descriptive prose.

I have rarely found anything better. Not even poetry itself is more beautiful.

I must next call attention to a second famous piece of prose, which, like the first I offered, has been made into verse. Tennyson and Browning, quite as frequently as Shakespeare, treated in this way the prose of their predecessors, sometimes with success, but often with failure. The result in this instance speaks for itself.

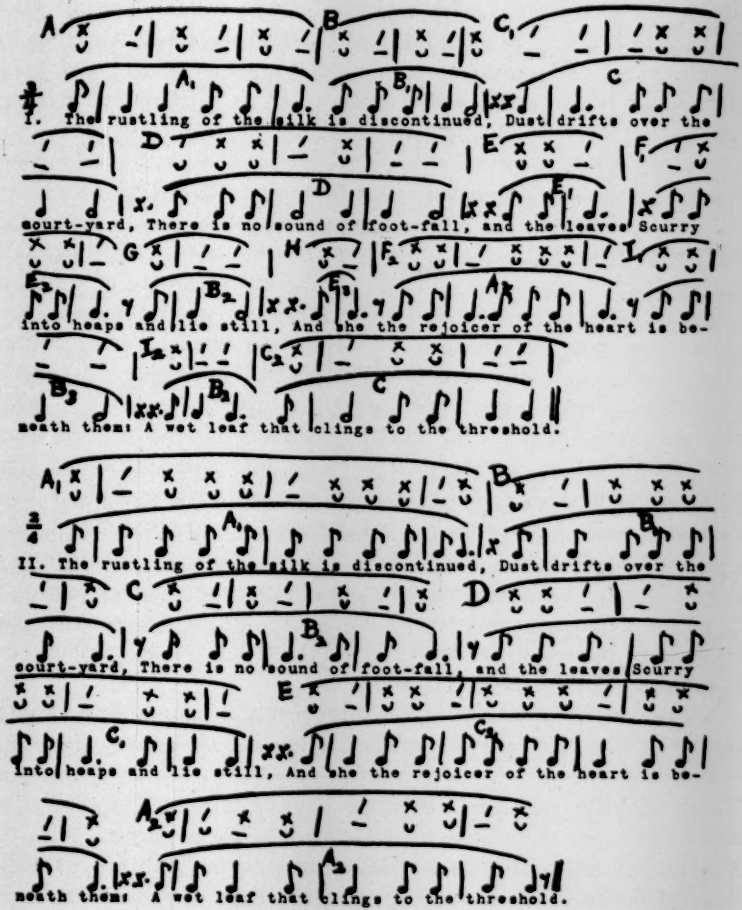
MORTE D'ARTHUR
SIR THOMAS MALORY

"Therefore, said Arthur, take thou Excalibur, my good sword,
and go with it to yonder water side, and when thou comest there,
I charge thee throw my sword in that water, and come again and
tell me what thou seest. My lord, said Bedevere, your commandment
shall be done, and lightly bring you word again.
Then Sir Bedevere cried, Ah, my lord Arthur, what shall become of
me now ye go from me, and leave me here alone among mine enemies.
Comfort thyself, said the King, and do as well as thou mayest, for
in me is no trust for to trust in. For I will unto the vale of
Avilion, to heal me of my grievous wound. And if thou hear never
more of me, pray for my soul."

This I consider as truly great and dignified prose. Here is the verse into which Tennyson turned it:

"But now delay not: take Excalibur, And fling him far into the
middle mere: Watch what thou seest, and lightly bring me word."
To him replied the bold Sir Bedevere: "It is not meet, Sir King,
to leave thee thus, Aidless, alone, and smitten through the helm.
A little thing may harm a wounded man, Yet I thy best will all
perform at full, Watch what I see, and lightly bring thee word."
..... "But now farewell. I am going a long way With these
thou seest --- if indeed I go (For all my mind is clouded with a
doubt)--- to the island valley of Avilion; Where falls not hail,
or rain or any snow, Nor ever wind blows loudly; but there it lies
Deep-meadow'd, happy, fair with orchard-lawns And bowery hollows
crowned with summer sea, Where I will heal me of my grievous wound."

In Tennyson's lines as here quoted, the words and phrases of Sir Thomas Malory are so ordered as to make apparent their approximate correspondence in length and structure. Of course, if there were rhyme at the end of the phrases, it would help to point them and to give their regularity still more emphasis. Answer and balance in the prose version of this narrative are not so immediately apparent as in the verse. Furthermore, in the prose, when their occurrence is about to become fixed in a clearly defined pattern, the pattern ceases to appear. The only phenomenon left to bind the phrases together is their correspondence in time-length. That is markedly regular. The sole distinction which I can see between the prose version and the poetic version lies in the fact that the structure of the latter is immediately apparent. That of the prose comes out only upon analysis. The phrases of the prose do not answer each other nor balance each other. They do not fall into immediately recognizable patterns of time. The steady beat of regular occurrence is not carried forward through them in such a way as to permit embroidering upon this background related patterns of time.

Perhaps some other reader might not find in these lines nor in the paragraph from Conrad's "Youth" the same rhythmical structure which I have found. His interpretation might very well be much better than mine. I have no quarrel with him so long as he maintains in his reading a structural unity which I can follow immediately and which does not distort the meaning of the passage. For, both prose and poetry have ideas to express, though their medium of expression is different.

That double and sometimes triple rhythmical interpretations can be imposed with equal legitimacy upon the same passage, I shall now illustrate by means of Ezra Pound's "Liu Ch'e."

LIU CH'E

I. The rustling of the silk is discontinued, Dust drifts over the
court-yard, There is no sound of foot-fall, and the leaves Scurry
into heaps and lie still, And she the rejoicer of the heart is be-
neath them: A wet leaf that clings to the threshold.
II. The rustling of the silk is discontinued, Dust drifts over the
court-yard, There is no sound of foot-fall, and the leaves Scurry
into heaps and lie still, And she the rejoicer of the heart is be-
neath them: A wet leaf that clings to the threshold.

In the first reading, I formed the phrases of shorter groups, but I lengthened the content within the phrase so that phrase answers phrase and balances phrase, and that the whole assumes a structural unity. I obtained this unity in the second reading by lengthening the phrases and by building each phrase in such a way that in content it answers other phrases and balances them. In both readings I tried to see to it that the tonal patterns for each became such that those of the first reading could be immediately felt

as alike in structure and held together by the occurrence of fairly equally spaced beats, and that those of the second reading were likewise in conformity with one another and were held together by equally carefully spaced beats, though the beats of the first reading and of the second reading were given at different time-intervals.

These facts, it seems to me, have as much significance for the teacher of spoken English as they have for the metrist; and certainly for the latter no one will deny that they are of prime importance. The difference between prose and poetry is fundamentally one of convention. Through century on century of development, Europeans have agreed that prose neglects in its structure the musical qualities implicit in its words. Therefore, such rhythm as it attains comes without being deliberately sought, comes only because man does things most easily by organizing them in some way, however loosely. For poetry, on the other hand, Europeans have developed a different attitude, a different approach. The intention of verse is to bring out the musical quality of the words. Because rhythm is the basis for all music, very naturally rhythm receives first consideration at the hands of the poet. His intention is to use words in such a way that the rhythm he is developing may be at all times apparent to his listeners. Any devices which can be used to intensify the immediate realization of its presence are legitimate—for instance, rhyme.

Therefore, I feel that in the interpretation of prose the reader should follow as closely as possible those speech habits which our race has developed in its effort to further the communication of ideas. Rhythmical exactness is not one of these. For poetry, on the other hand, the arousal of emotion is more important than the communication of an idea. The peculiar susceptibility of mankind to the influence of music places this mode of expression in the forefront of means toward securing an immediate response. Hence, both the poet and his interpreters must seek to bring out every possible musical element in the words. Whatever musical quality the latter possess must be made use of by the artist who fashions the verses as well as by the artist who interprets them. The marvelous flexibility of words is partly responsible for their use as a medium of esthetic enjoyment. "Then I saw the men of the East—they were looking at me," like "A wet leaf that clings to the threshold,"

is only potentially poetic. They become verse only as they are combined with other phrasal units, the relation of which the reader must make apparent to his audience by the use of a songlike succession of pitches, by the lengthening of the syllables so that their temporal values are apparent, and by giving the beats with sufficient regularity to furnish a measured temporal background for the whole.

The only instrument upon which the music of verse can be played is the human voice. If that instrument is defective, the performer fails in his interpretation to just that extent by which his listeners are repelled because of the displeasing quality of its tone. Assuming the beautiful voice, however, the music of verse is entirely the result of establishing immediately apparent rhythms through the medium of duration, intensity, tone-color, and pitch. The beauty of prose can be enhanced by bringing out the rhythmical value of its phrases. However, prose can be in every way adequate without resort to temporal relations to give it significance. It never attains to that exactness of pattern which is essential to verse. The pattern invariably breaks down even though the reader may be doing his best to arouse and to maintain the illusion of rhythmic continuity. The rhythm of prose is not marked by the uninterrupted flow which characterizes the rhythm of verse.

DRAMA AND THE LIBERAL ARTS. I*

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THIS is the day of the drama in American schools and colleges. Never has there been such a vogue for it, either as one of the forms of literature or in the form of the acted play. Its study as literature has, of course, a fairly venerable history, and if such study is now more popular than ever before, this shows only a natural, if accelerated, growth. But the widespread study of play production, with minute attention to lighting and costume, dramatic delivery and stage setting, is a development of the last few years. That this

* The papers in this symposium were read before a discussion group at Swarthmore.

development is an important one must be evident to everybody, if only from the great expenditure of student time which a dramatic laboratory requires. Do the results justify this expenditure? That is the question to which, in this discussion, we shall seek some sort of answer.

Any justification of the dramatic laboratory will rest, no doubt, upon the ground that the effort to produce a play is an extremely effective aid in the teaching of drama. This makes our question a double one. What is the end which, in asking students to study the drama, we desire them to gain? And if we can reach some clearness as to this end, can we go on to say that a minute study of the producing of plays is effective in furthering this end?

I will begin by stating my answer to both questions, and trust to what follows for explanation and defense.

First, then, as to the end of the study. I suggest that it is an enrichment of the student's experience on both its intellectual and its aesthetic sides. On the intellectual side, the end is an understanding, both historical and technical, of the play's construction, and a grasp of its implicit philosophy. On the aesthetic side, which I take it is the more important, the aim is a twofold appreciation. It is an appreciation, on the one hand, of those subtler feelings connected with elements of style, of dramatic propriety, of vulgarity or taste, of unity in character and plot, which give the play its degree of distinction as a work of art. On the other hand, it is a reliving through imaginative sympathy of the experiences of the characters themselves. The acting of a drama, if it is to contribute to the student's grasp of it, must do so by promoting some or all of these forms of appreciation. And to these it seems to contribute in very different degrees. I should say that to our intellectual grasp of a drama, acting contributes not at all; that to our appreciation of its artistic quality, it contributes more, but still only slightly; and that to its reliving as an experience it does contribute considerably but not enough to render profitable for the student any large outlay of time.

Let us look first at what the drama can offer as food for the student's intelligence. There is no doubt that the reading of plays can be made exceedingly valuable, both through the discipline it affords in the course of technical study and through the insight

that it gives into the types and workings of character. By technical study I mean the attempt at the sort of grasp possessed by the scholar as opposed to that of the philosopher and the critics,—the study of the dates of a writer's plays, his textual sources, his vocabulary, syntax and stylistic mannerisms, his reflection of the life of the time, his view of the unities, his devices for securing interest and relief, his choice of characters, his methods of weaving a plot. It is of course both possible and common to acquire such scholarship in very considerable degree and yet to remain blind as a mole both to the beauty of a play and its truth; and it is because they perceive this fact that many persons consider the Ph. D. in English unnecessary and even pernicious. But it is unreasonable to say that because scholarship will not serve alone, it is therefore of no service at all; and unless this is made the substitute for more valuable things, its high place should be conceded ungrudgingly. Not that the knowledge it gives is itself of any great value; I am not one of those who think that the order of Shakespeare's plays is of any importance, except as throwing incidental light on the development of a remarkable mind and art. Indeed I see no reason at all but priggishness which could place such mere factual knowledge above the knowledge of his products possessed by the manager of one of Mr. Woolworth's stores. But if the scholarly study of drama is regarded, not as the ingesting of facts but as a discipline in the tracing of causes and the weighing of evidence, it has the same value as investigation in any department of science, with an additional advantage arising from the greater interest it possesses for many student minds. In reading a lecture recently by Professor Henry Sidwick on *Julius Cæsar* and *Coriolanus,* I found a passage discussing the date of *Julius Cæsar* and summing up the evidence, external and internal, some of it very minute, for the composition of the play either at the close of 1600 or at the beginning of 1601. The point is of course a small one, but a student could not follow such inquiries understandingly, still less carry them through himself, without gaining something of that sense for the requirements of proof, that perception of the "great gulf fixed" between knowledge and mere opinion which it is the main aim of an education, on its intellectual side, to impart. The power of giving this distinctively intellectual discipline is some-

thing that literature shares with the sciences; and the fact that, unlike science, it has its other side, which can be enjoyed immensely without special exertion of thought, is no reason whatever why the invitation it extends to exact and painstaking scholarship should be declined.

It is not in the training of the scholar's sense, however, that drama can render its greatest service on the intellectual side. That service lies rather in the presentation of the truth about human nature. It is a commonplace about art that it may be true; indeed it may be said of good drama, as of good fiction, that it is even truer than history. What do we mean here by truth? Not, certainly, a mirroring of particular facts or events; who cares whether there was ever a man by the name of Macbeth? What we mean is that whether the actions we imagine occurred or not, still these are Nature's ways, this is how such a character would respond, these people live as they would in reality. What is true is the law of their action. Given a mind like Othello's, at once trustful, proud, romantic and naïve, sting it at the right moment with a certain kind of suggestion, and a great nature is sent careering toward catastrophe with an inevitableness that makes us say it could not have been otherwise. The play reveals the law, or, to use the traditional phrase, it discloses the universal in the particular. No really triangular triangle has ever existed, yet in the imperfect triangles that he can see, the geometer discerns the law which holds of all. Nobody quite like Othello has ever lived, but his creator took the law of his conduct from persons like those around us, and made it even clearer than it is in nature, where its operation is usually lost in confusing detail. I should not hold that it is the sole, or even the chief purpose of drama to reveal such a structure in human nature; if it were, a psychological treatise would reach the same end in less time and space. Nevertheless, no drama is really great or, therefore, worthy of prolonged study, which does not have truth of this kind for its very backbone. And if the study of drama does all that it may, it will try to give the student's mind the penetration of an intellectual X-ray, whose beam is not confounded in the fleshy concreteness of the play, but, passing through it as though transparent, isolates in sharp relief the principles and laws that support it. It may of course be replied that

we are here seeking to give to the students a kind of grasp in which Shakespeare himself was lacking, that he could more easily have written Hamlet itself than have produced the reflective analysis of it that is given by Mr. Bradley. This is probably true, but if used as an argument against analysis, is both ambiguous and mistaken. If it means that we are condemned to a choice between two different kinds of grasp, the implicit grasp of principle that was presumably Shakespeare's and the explicit grasp that is the aim of the philosopher, and that the latter precludes the former, it is a very pernicious error. It would imply that intellectual illumination is somehow the enemy of art, and if pushed to its conclusion, would mean that the nearer one approximates to the kind of grasp possessed by the animal, in which explicit thought is not present at all, the greater is the likelihood of attaining artistic success. The theory seems to be widely subscribed to at present, and I think the work produced in accordance with it is its *reductio ad absurdum*. On the other hand, if our statement means that the sort of grasp possessed by Shakespeare is the only grasp worth having, it is merely thoughtless. Everywhere else, in business for example, or in the practical arts, it is assumed that though an intuitive knowledge of what to do is important, an explicit grasp of the principles involved is a great step in advance. The grandmother and the physician may in a given case prescribe the same remedies, but no one supposes that the grandmother's feeling for the right thing to do, even if successful, is as good as the physician's knowledge of the laws by which drugs act upon the organism.

My point, then, is that a great dama is always true, not merely or chiefly in detail, but in its revelation of the laws by which human nature acts, and that, therefore, it is an important aim of dramatic study to sharpen the vision for these laws and to bring them into relief.

If we ask, now, how far the acting of plays can help us to reach this end, the answer, I think, is plain. It cannot help us at all. This is so evident in regard both to what I have called the scholarly understanding of the play and to the more philosophical grasp of its implied principles, that I can hardly suppose an argument necessary. Both kinds of grasp can be attained in their per-

fection, and have been actually exemplified in their most perfect form, by men who have not acted at all.

But can the same be said of the aesthetic grasp of a play? And first, what is the meaning of aesthetic appreciation as applied to drama? It is the appreciation of whatever gives it distinction as a work of art, and this, of course, is its beauty; so the question seems to become, what do we mean by beauty in such a work? And since we should probably discover that beauty is essentially the same, wherever it appears, we are plunged directly into the main question of aesthetics. That question for obvious reasons, I shall try to avoid. I shall suggest, instead, that whatever beauty may mean, its appreciation depends on certain well-known conditions, and that the extent to which the acting of plays contributes to these conditions measures the extent to which it contributes to aesthetic perception itself.

What are these conditions? If we were to make our account complete, we should have to mention a great many, including normal sense organs and the intellectual grasp of which we have been speaking. But there can be little doubt that the most important conditions are not sensory or intellectual; they are capacities for feeling. And this feeling seems to be principally of two kinds, the relatively gentle feeling that is immediately connected with sensation, and the much deeper and stronger feeling that goes by the name of emotion. I shall ask separately what is contributed by each to dramatic appreciation and then what is contributed *to* each by experience in acting plays.

It is on feeling of the subtler kind that depends our responsiveness to the minor beauties of any work of art. Such familiar lines as the following have proved their appeal to many generations:

> **The cloud-capped towers, the gorgeous palaces,**
> **The solemn temples, the great globe itself,**
> **Yea, all which it inherit, shall dissolve,**
> **And, like this insubstantial pageant faded,**
> **Leave not a wrack behind. We are such stuff**
> **As dreams are made on, and our little life**
> **Is rounded with a sleep.**

All the elements which contribute to make these lines effective are either elements of feeling or immediately connected with these.

The stately rhythm induces an associated mood. This is supported by the all but imperceptible feeling aroused by the music of assonance and alliteration. Many of the words have feeling tones of their own, which blend subtly with the somewhat different feelings produced by our perception of their apt and unusual employment. Again our perception of the rightness of the similes is not a merely intellectual affair; to see so clear a resemblance between things so remote from each other is, in our excusable if rather inaccurate common speech, itself a pleasure. Still more obviously do the magnificent images themselves give pleasure, arousing feelings the same in kind (though of course much fainter in intensity), as the feelings inspired by the cloud-capped towers of reality. And there are many other elements whose appreciation depends on the same thing. Our recognition of the fitness of word to thought, of the truth of speech to the character employing it, and of action to the mind from which it springs is attended by an instant pleasure of its own. The art of successful imaginative writing seems to depend very largely on the artist's feeling these values himself and on his large and delicate command of the means by which they are aroused in the minds of others. To make the student alive to these values is one of the chief ends of the study of literature, and while they play a less important part in the appreciation of drama than in that of lyric poetry, still, if the student is to gain any adequate sense of what gives supremacy to the great dramas which form the chief part of his study, he must be made as fully awake as possible to the minor discords and harmonies of feeling.

What does acting contribute to this kind of sensitivity? Something, undoubtedly. The subtler feeling-values of dramatic writing are more intimately connected with utterance than those of any other form of literature, oratory itself not excepted. Many of the finest passages in Shakespeare were obviously written as declamation; they were meant to be spoken; the author was evidently declaiming as he wrote, and their sound is of their essence. Is it not true that in reading him appreciatively, one tends as naturally to break into sonorous utterance, either under or above his breath, as the lover of dancing tends to keep time and to sway his body with the movements of seen dancers? I think so, and I do

not see how anyone can have a palate for the flavors and rhythms of words who does not love to roll them under his tongue and does not constantly do so. And to accept this means to hold that in the teaching of literature, its reading has a not unimportant place.

Nevertheless, the delivery of a passage, silently or aloud, is one thing, and the production by a company of amateur actors of a complete play is quite another. The objection to the latter is not that it is useless, but only that it contains so much that, from our present point of view, is superfluous. In order to savor fully the minor beauties of a piece, all that seems necessary is to read it, aloud or to oneself, as one thinks it should be read, and whatsoever is more than this cometh of evil. It may be said that even proper reading is no easy matter, and that unless the student is given assistance in this, his vocalization of a passage, even to himself, will be so bad as to miss many of the finer shades of meaning and feeling. And I believe so thoroughly in the importance of good speech as to admit that this is true. But I must still doubt whether the formal study of dramatic production is the most economical means of making people speak well. It helps in this, but it includes attention to so much else, from stage setting and stage lighting to the timing of exits and entries, that it seems at best but a roundabout means of cultivating either a finer sense of speech or a feeling for those more elusive values with which a finer sense of speech is admittedly joined. Though such study, again, may bring home to us more vividly the fitness of speech to character, the requirements of costume and conduct for the expression of character types, and the numerous strategies of stage management, still these are, as in the latter case, largely irrelevant to aesthetic appreciation, or as in the two former, open without such study to the appreciation of a student of ordinary imagination. And if we ask what such production has to contribute to the appreciation of simile and metaphor, of the play of imagery, of penetration or majesty of thought, I suppose we must say, that it does not here contribute at all.

No one would say, however, that the feeling which contributes most to our appreciation of a play is the delicate and sense-bound feeling which we have been discussing. It is rather that participation in the major emotions of the drama which makes us, with-

in the varying limits of our imaginative capacity, relive for ourselves the experiences of its characters. The nature of this imaginative reliving it is not easy to define. As we read or see a drama, we do not experience exactly, of course, the emotions of the characters; if we did, a single performance of Lear would grey our hair. Nor does our dominant feeling seem to be sympathy, if that means that we feel with them or for them. It is rather what is called, I believe, empathy; that is, we vaguely identify ourselves with the characters before us, and then contemplate ourselves as experiencing the emotions which we imagine the characters to feel. Now I am rather puzzled by the process of imagining emotions. It seems pretty clear that we can imagine Caesar crossing the Rubicon without any incipient process of walking, but I doubt very much whether we can imagine someone as feeling without in some degree feeling as he does.

To imagine the feeling is, so far, to live the feeling. If this is true, there are two great services which the study of drama performs for us on this, its emotional side. It lengthens our gamut of feeling and fills out its interstices by introducing us to all manner of feelings which our workaday world does not arouse. In the absence of experience of our own we live vicariously in the experiences of others, and our emotional range is thus indefinitely extended. And then there is the service marked in the memorable saying of Aristotle that tragedy effects a catharsis or purgation of our emotions by exciting pity and fear, and, he might have added, by exciting all other emotions as well. Of the many interpretations of this famous remark, Hegel's is perhaps the soundest. He raises the question *how* art can mitigate and refine the emotions, and answers (I quote Carritt's paraphrase) "The brutality of passion consists in its selfishness and engrossingness, in the identification of the self with a narrowly limited interest. But art shows to a man's mind that which he would otherwise unconsciously be; so that even if, as some think, it flatters passion, it yet makes him aware of himself, and by putting him into a spiritual instead of a brutal relation with his feelings, it delivers him from their tyranny. Lusts become emotions. Tears even in a certain sense express and so mitigate grief; and in higher degrees professional mourners, solemn music and elegies free us from our

blind sunkenness in despair." If art "is knowledge of humanity, because knowledge of self and the possibilities of self, then, however alarming or humiliating, it can never be alien from our deepest need." Emotion is in almost all of us in continual ferment, and is too likely to find its outlet in petty channels. Its imaginative purgation gives to it relief and to us sanity, since to see our feeling in its larger connections and higher issues affords us a new perspective on our self. The experience is as educative of feeling as travel is educative of the reflective mind.

Our question now is, what does acting contribute toward this emotional reliving which is the very highest service of drama? As before, I think its contribution may be considerable. The young man or woman with a native talent for acting can probably work himself into the mind of Othello more effectively by behaving as he thinks Othello would; it is a staple of psychological teaching that one can induce a feeling by acting as if one felt it. But if one goes on to infer from this that in our present day schools and colleges the acting of drama should play a large part in its study, a swarm of difficulties arises at once.

There is first, the practical difficulty that in a given play a student usually acts but a single part, and since as a rule there are only two or three leading parts, his own rôle must ordinarily be an insignificant one. Thus though the purpose of acting is to enable him to feel his way into the character, the majority of students can only feel their way into characters which are scarcely worth such effort to relive them. And since, again, there is a natural tendency to give the leading parts to those who are gifted at acting and have a strong dramatic sense, it is those who least need such assistance who are almost inevitably given most of it.

Secondly, if acting is to give a truer and finer grasp of a character than is to be gained by a private study, it must, I think, be well done. When, with my inner ear, I listen to Hamlet's soliloquy, I can imaginatively arrange my rhythms and emphases to suit myself. When I try to act the part bodily, I do it so awkwardly that my rendering is likely to ruin the delicate feeling associated with the more perfect rendering I can give in imagination. And it is to me very doubtful whether, except by a course of study so long that even an advocate of teaching through acting would

hesitate to prescribe it, the technique required to do justice on the stage to those greater parts that are worth the studying could be acquired by the average student.

Thirdly, unless the student is far more free from self-consciousness than most of the genus are, the acting of a part before a class and still more before the public, is bound to shift his attention from its true center, the inner life of the character he is studying, to something that is irrelevant to dramatic study, the effect his performance is making upon his auditors. And since the appearance in public is for most students an intensely exciting and important occasion in virtue of its being the time when large numbers of other people form a definite impression of them, it is almost inevitable that the wrong interest rather than the right one should be stimulated.

Fourthly, I am inclined to think that as the depth and significance of the feeling in any character increases, it becomes incapable of bodily expression. This seems obviously true in the case of thought; the more abstract or profound a thought becomes, the less does it admit of being acted out: one cannot act Kant. This is less true of emotion, but still when love and hate and reverence pass a certain point in complexity or intensity, I doubt if there are any differences in outward behavior which can register the differences in feeling. And of course it is precisely this depth of romance in Romeo, of hate in Iago, of remorse in Othello, of divided duty in Hamlet, that it is most essential for the student to realize.

Fifthly, I cannot help regarding the attention which is perhaps necessarily paid in such work to the mechanical side of play production as attention to the irrelevant. Not that an acquaintance with stage lighting, the skilful management of stage properties, the arts of costuming, etc., does nothing to increase one's appreciation of well-presented plays; it obviously does. So does a knowledge of how to mix paints and how to employ the chisel and hammer increase one's appreciation of a painter's or sculptor's skill. But in classes in fine art it is scarcely thought necessary that the students should themselves use paint-pots and hammers in order to realize the essential merits of great art. Nor does it seem at all essential, in order to perceive the differences

between drama that is good and bad to assume, in one's study of it, the role of actor or stage manager. However much this may contribute to later feeling for theatrical technique, it contributes but little, in proportion to the time it requires, to the appreciation of those values of thought and feeling which give a play its chief importance.

Finally,—and this is perhaps the burden of all these criticisms—the new emphasis on play production seems to imply an unjustified scepticism regarding the students' imagination. This faculty, unless enfeebled by lack of use, does not need the elaborate stilts which are being provided for it. It is much more adequate than seems to be assumed to a varied and deep vicarious experience, and to strengthen and enrich it should be a chief aim of every variety of literary study. Admitting that a student who has acted much and successfully has a better sense of what will score over the footlights with an average audience, there is, so far as I can see, no evidence at all for supposing that one's insight into what is first rate in drama varies directly with technical experience or with histrionic skill. It varies more closely, I think, with that refinement of imagination which is produced by an extensive and thoughtful reading of what is best in general literature. Such refinement can be valuably promoted by dramatic study if its importance is not lost sight of in attention to mechanical detail. The imaginative faculty in young people is still vigorous and active. It is capable of carrying an enormous load, and if in later years it is to give to its owners all that it ought, it should, in its formative years, be trained to carry this load. It is probable that Shakespeare wrote most of Othello while sitting at his writing table, and it should be the aim of our study of such a play to be able to see it in our mind's eye and feel it in our mind's heart, even if our feet are, at the time, upon the fender, and the technique of its production is quite beyond us. The sort of mastery of a great dramatist possessed by Mr. Walter Hampden and Mr. John Barrymore is enviable; I am inclined to think that the grasp possessed by Coleridge, Hazlitt and Bradley is more enviable still.

DRAMA AND THE LIBERAL ARTS. II

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WHEN one remembers that, in the course of civilization, everything that has become conservative and commonplace was once heralded as dangerous and revolutionary; that institutions and opinions once discarded as outworn often reappear, in slightly altered garb, as marks of progress in a later age, the warmth that academic discussion can engender is somewhat surprising. By the light of the past it would seem that the utilitarian test is the only one that can offer a consistent explanation of the cyclic character of human progress, in which, as one ascending the well-worn spiral stair, we find ourselves frequently standing directly over the ground we previously occupied, a little higher up for having departed from it.

This characteristic method of ascent may be seen in the development of educational methods. It has not been so many years since the old classical education gave place to the free elective system. Now there is a decided swing back toward specialization, of which the development of various types of Honor Schools and Dr. Meiklejohn's Wisconsin experiment are examples.

Ever since the development of the Montessori system there has been a steady trend toward the utilization of the creative spirit as a basis of primary and secondary school education. A comparison of the subjects taught to-day with those of the early years of this century will reveal the distance we have travelled. In the college curriculum the change, although less marked, is equally unmistakable. Composition courses have been multiplied and specialized; courses in debating and in play production have been admitted in relatively conservative institutions and in the more radically inclined curious subjects have appeared, many of a technical rather than artistically creative character. Some of these are perhaps referable to the period of the World War, others to the *reductio ad absurdum* of the elective system, but apart from the extremes in either instance the trend has been toward what are generally called 'creative' courses. The term should not, however, be

interpreted as a denial of the creative element to be found in any well-taught course.

The recent recognition of the advantages of specialization has brought something of a reaction. There is a disposition to regard education as a discipline of the intellect rather than a drawing out of the creative ability or, at least, to regard that phase of it as the especial province of the college and to relegate the creative subjects to the technical schools or to the realm of necessary extra curricular evils. There arises then a problem of both theoretical and practical interest in the place to be given to creative courses in colleges that incline toward the dogma of discipline in education in the liberal arts.

To the writer it would seem that the right of every generation to interpret accepted generalizations and to alter existing institutions to minister to its own needs should be unquestioned. Equally true does it seem that the term "generation' as here used should be understood as referring to the students who must adjust their lives to conditions that are usually somewhat different from those faced by the generation of their teachers and administrators. This is not to imply that the students are the best judges of what is best for them in all cases but it suggests that their needs should not be subordinated to the theories of those entrusted with administration of educational institutions.

The purpose of education should be the enlargement of the capacities of the individual: for self expression, for adjustment to the demands of the social body and for the perception of those values that await the awakening of the moral and aesthetic sensibilities. For the boy or girl who reaches the college age with a strong inclination toward some one art or profession, the educational problem is simple. He should attend an institution that will give him the best possible technical training along that line. But the majority of youths of college age have no definite bent. This is especially true of those who enroll at the liberal arts colleges. It is with them that the real problem arises. Should the college attempt to fulfill for them the threefold educational requirement or should it meet its students with some such formula as this: the aim of education at this college is to train the intellect; to give students a mental discipline that will be useful to them in whatever line of life they later adopt? There can be no question of the

validity of this position. A trained intellect is a valuable asset in any walk of life. It may be asked, however, whether it is desirable that this should constitute the whole of the educational aim during the four years in which the student is endeavoring to find himself.

If colleges had to do only with day students such a position might be tenable but when they become places of residence they assume a measure of responsibility for the whole of the student's life during the term. The acceptance of this responsibility is recognized in the supervision exercised over the social and community life of the student body, over athletics, over clubs devoted to drama, music, debate—the very activities in question. In institutions where this condition exists it might seem that the question becomes merely whether or not these creative activities can be carried on more effectively within or without the curriculum. I do not wish to discuss this point. Local conditions may so affect the answer as to make generalization impossible. In passing it may be suggested that the bringing of dramatic work (I refer chiefly to this because it is within the field of my own experience) into the curriculum offers the following advantages: it improves the quality of the work, it substitutes discipline for irresponsibility, it makes possible the coördination of the work with that of other departments and it prevents undue absorption of the student's time. But often dramatic work is kept outside not because it may be done more effectively there but because it is not adjudged worthy of a place within the gates. It is of this aspect of the question, the right of the creative courses to a place in the educational program, that I wish to write.

During the past year the forty members of a first year class in dramatic production were asked to write briefly their reasons for or against the inclusion of such a course in the curriculum and to state whether, in their opinion, such work could be as effectively carried on as a student activity. Thirty-eight answered the latter question in the negative. The reasons most generally given for inclusion are summarized below, as many of the answers were similar in substance although differing in phraseology.

Creative courses should be included in the curriculum because they:

1. Develop originality and initiative.
2. Foster the creative instinct.

3. Teach true criticism and appreciation.
4. Satisfy the need for experimentation.
5. Supply the element of experience in education.
6. Provide valuable discipline.
7. Provide orientation for life.
8. Develop poise and coöperation.
9. Are laboratory courses of the arts.

It will be seen that, in the student mind, the main emphasis falls on the placement or finding value of work in dramatic production. Not in the way of indicating the stage as a possible profession but because the many sidedness of the work, which includes acting, writing, criticism, staging, lighting, costuming and directing, affords a variety of experience in which tastes and interests may be awakened that give evidence of underlying capacities capable of application in various directions. As a matter of fact this particular course, in the seven years of its existence, has sent no one to the professional stage, although many have put their experience to use in teaching and directing amateur groups.

The point raised by the third of the student replies challenges squarely the contention that appreciation of the drama can be taught by class room analysis. Its validity rests upon the recognition of the fact that drama is an art and not merely a literary form; that a play is the sum of the impressions that the production makes upon its audience; that the text of a play is not the play, any more than the libretto and score constitute an opera. No one would deny that there is great value in the study of a dramatic masterpiece from the text alone but unless in that study the instructor keeps constantly before the class a visualization of the play as produced, the appreciation will be concerned with the ideas, the characterization or the style of the play rather than with its dramatic values. Shakespeare will hardly fail to be instructive under any intelligent scrutiny, but the conception of him that is not aware of him as a dramatist, writing to please the audience and to suit the conditions of his time, is a curiously limited one. Some measure of this appreciation may be imparted to students who are not familiar with all of the details involved in dramatic production, but with drama, as with painting and music, there is a broader and more intellectual appeal to the person who has mastered, even in a

small way, the technique of the medium involved. In others the response must be mainly emotional. The intellect, if stirred at all, reacts only to the ideas presented. To those who see no opposition between the didactic and art this may seem sufficient—but that way leads to an ancient controversy that is not pertinent here.

Hardy's *The Dynasts* may properly be studied without reference to the stage—*Twelfth Night* may not. There is a difference between literature written in dramatic form and true drama, written for production on a stage, before an audience. We have adopted the term closet drama to express this distinction. A working knowledge of the elements that are comprised in dramatic art are as essential to a proper understanding of it as is laboratory method to the study of a science.

A third point of interest in the answers from the class is their reflection of the tenets of educational psychology. It is generally recognized to-day that education must reckon with the psychological as well as the intellectual needs of its subjects. The part that a proper outlet for creative energy plays in the normal development of youth, both in satisfying the natural desire to excel and in affording an opportunity for the sublimation of erotic impulses, can hardly be denied save by a deliberate closing of the eyes to the facts of life. This is especially true in coëducational institutions where the highly developed social life results in many inequalities and consequent frustrations of individual development that may permanently warp the character unless satisfactory substitution can be made. To suggest that a course in dramatic production, or other creative work, is a panacea for the inferiority complex would, of course, be as absurd as it would be to imply that many students need this particular outlet. But it seems even more absurd for institutions which include educational psychology in their curricula to ignore its findings and to deny the need for anticipating conditions which are often only discernible to the lay observer after they have become incurable.

I have attempted to state a viewpoint rather than to write an argument, for each of these points invites discussion beyond the limits of a short paper. It is a position based upon a belief that the college has a large measure of responsibility for the development of the student's personality; a responsibility that cannot be

evaded by proclaiming as the sole end of education what may very properly be considered the chief end—the discipline of the intellect. Even were such a narrowing of the function of education desirable, it would be rendered inexpedient by the fact that only a limited number of the applicants for admission are capable of becoming intellectual leaders and the further fact that it is extremely difficult to detect those who are. To make any one college solely an institution for intellectual discipline and trust to the future students to select themselves is to endow the high school graduate with a wisdom beyond his years, to ignore the numerous sentimental reasons that affect the choice of a college and—not least—to affront the life-giving alumni.

The college years are a time of unfolding for the student; a questing, groping, awakening period. The college should ignore no phase of his needs or of his problems. The part that the creative courses, dramatic or otherwise, may play in his development seems of sufficient importance to warrant their recognition as an essential item of the educational program.

DRAMA AND THE LIBERAL ARTS. III

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AMONG those whose business it is to teach one or another of the arts—be it literature, drawing, or music—there will probably always be debate as to just how much time should be devoted to purely theoretical study and how much to practice by way of illustration. In the art of the drama, which involves literature in various of its aspects as well as a share of innumerable others of the arts, this problem reaches an acute form. Because of its very versatility, drama is perhaps the most suitable of the arts for inclusion in the liberal curricula of our colleges; but for the same reason, it is most likely to "run away" with those curricula and occupy too large a share of the undergraduate's time, both in and out of class. If we could determine once for all the proper relation of drama to a liberal course of study, we should have a fixed criterion in our attitude toward the other arts.

In order to clear the bases of this discussion, let me premise two beliefs. What I have to say thereafter will be in the nature of an *apologia* for these convictions.

The first of these is the belief that the teaching of an art without the element of practice is an incomplete process. I have not sufficient faith in the imaginative powers of the most sincere student to believe that he can appreciate the aesthetic experience without actually going through it himself. The perfection of any one technique seems of little importance, but the act of creation I take to be essential to understanding. Thus the practice of one art may help in the appreciation of another, but without the practice of any, an understanding of the aesthetic experience is almost impossible. The laboratory principle is as essential to the teaching of art as to the teaching of science.

The second of these premises tells me that whenever perfection of form becomes an objective in the study of an art, the courses involved should be classed with technical rather than with liberal studies. Thus a course in drama, in writing, in music, or in drawing which aims to produce finished products rather than to study underlying principles, should be grouped on our currricula with courses in education, in engineering, and in medicine. They are essentially practical in their nature and professional in their tone.

II

For several years past I have watched the development of a course in acting drama in a certain college of five hundred students, equally divided between boys and girls. This course has grown from seed planted, so to speak, in the local soil; it was not, as is more usually the case, transplanted from a university graduate school. Before he introduced the course, the professor in charge had given time to work in public speaking, in writing, and in literature. He had had extensive experience in amateur theatricals; he had written much and in many forms; and he had a reasonably long teaching record behind him. He was in no sense a specialist in dramatics.

The course was of modest origin. It started as a class-room analysis of the drama, considered both historically and organically, thus laying its foundations in the study of literature as such. Class-room play production was, however, a logical and almost immedi-

ate development. A few incidental properties were introduced, and one-act plays were given private hearings periodically throughout the year, thereby introducing the first element of interpretative art, that of speech.

It was not long before a room in the great dome of the main college building was converted into a small theatre and the audience was increased by a few invited guests. The histrionic element was therefore fully established, and it was then that the experiment reached one of its most distinctive stages. The best students from one year were allowed to repeat the course in the capacity of coaches, and each play was turned over in large part to the direction of these relatively experienced actors. Thus to the arts of spoken literature and of acting were added those attendant upon dramatic direction. So many are the elements in this last art that it were well perhaps to adopt Gordon Craig's conveniently summarizing term, the art of the theatre. It is easy to see, however, that the elements of plastic art are involved in the arrangement of scenery and properties and in the direction of the relative positions and movements of actors; whereas the elements of drawing are involved in setting the picture of the stage and in arranging the tones and degrees of the lighting.

At this point, then, most of the fine arts were included, both in theory and in practice, with the notable exception of writing. The final development was as inevitable as the rest. An annual competition for original one-act plays was announced and from the fifteen or more possible plays submitted in each of the three past years a final bill for the year has been selected and prizes have been awarded by vote of the audience.

Thus, even in this most recent development, the audience was invited to participate in the experiment. In the above discussion that dim mass of blurred heads which is the constituted dictator of the professional stage has occupied a relatively unimportant part. And so it has in the experiment itself. Always present, but never catered to, the audience has been an interested participator rather than a weary tyrant demanding amusement. The theory behind this practice has been based on the belief that art can only be appreciated when it is experienced. The writing of a play is an aesthetic experience for the author; the acting of the play is suc-

cessful only in so far as the director, the actors, the scene painters, and the audience—in fact, all those who are involved in any way in the production—are able to lose themselves in that same aesthetic experience, to relive it, and to translate it into its rightful terms. The audience, therefore, must not and cannot be considered as a thing apart from the production.

The moral which this relatively modest experiment seems to point is that it is possible to steer between the Scylla of an academic analysis of the drama and the Charybdis of a professional school for the technical study of dramatic writing and production.

III

Let us now examine for a moment the nature of these two extremes of which the course outlined above seems to be a reasonable and valuable compromise for the liberal arts college. The first is illustrated by almost every college and school course in the drama; the second has been demonstrated in its fullest powers by the recent transplanting of the Harvard 47 Workshop to the Yale campus.

The common practice of regarding drama as one of several "types" of literature and of confining its study to the terms implied by that definition would seem to be a mistake. A piece of music is not complete until it becomes vocal. It must be either sung or played upon some instrument. Only when the memory of such rendition is fresh, clear, complete, and based on a previous hearing, may even the greatest musician be satisfied with the mere reading of a score from the printed page. Beethoven may have composed symphonies by his mental ear alone, but such imaginative powers are rare even among geniuses. Imagination, it would seem, cannot take the place of actual rendition or accurate memory in the composition of music. The act of expression in its own native form seems somehow to be an integral part of the music itself.

This fact is equally true of drama, even though the reading of plays is a more common practice than the reading of musical scores. The playwright does not conceive or execute his work in the limited terms of narrative or even of poetry. Shakespeare was a poet as well as a dramatist, Marlowe was less of a dramatist for being so good a poet. The writer of plays moulds his dramatic experience into its form by means of all the arts involved in the production of

drama on the stage. It is for this reason that actors often make better playwrights than do the greatest of poets. An upstart actor from Stratford was so conscious of this that he did not, of his own initiative, commit his plays to the printed page. On the other hand, neither Milton, Addison, nor Tennyson could equal, with all their "Samson's" and "Cato's" and "Becket's," the dramatic vitality of a Falstaff who kicked over all the unities and fell asleep behind the arras. No drama is complete until it has been seen on the boards for the simple reason that, until that time, it is not drama. It is literature.

To this it may be objected that the average writer, or even mere student, of drama has probably seen so many plays that his imagination ought to be able to reproduce the circumstances of dramatic presentation in the writing or reading of a new one. As in the case of music, such imaginative grasp is conceivable but unlikely, and certainly not nearly universal as would at first appear. The reason we are so easily tempted to believe in the existence of this form of imagination is that we naturally associate drama with narrative and other forms of literature, and some of us even go so far as to think of it merely as spoken literature when we see it in production. Such an attitude is indicative of a lack of the dramatic sense and of an incapacity for the appreciation of drama as a living art. To such a restricted academic mind the idea that a play in production is a vital and autogenous expression of interpreted experience would be inconceivable. Drama is not merely dramatic poetry or conversational narrative, as more than one academic mind from the days of Aristotle down has failed to observe.

Presentation, which involves both acting and directing, may then be taken as an essential to drama in the same sense and to the same degree as rendition is essential to music, and rhythmic reading, preferably aloud, is essential to poetry. We may therefore say that, if both composition and rendition are essential to any art, neither one can be accomplished in the mind alone except in those rare cases when the imagination is based on an accurate memory or a long and intensive training.

What happens when we read and analyse drama in the classroom? Intellectually we may even comprehend more of the

author's *idea* than we should have time to catch in the steady progress of a production. If we limit ourselves to an intellectual and analytical view of art, surely this is the best manner of probing the depths of meaning in any specific work. Let us say that the artist seizes with his mind an idea which has grown out of his experience, and, having an adequate mastery of the technique of one form of expression, uses that technique to convey his idea to the world. He crystalizes on paper a *thought*, but his *thinking* dies with the completed act. This is one possible view of the nature of art, but one more commonly held by critics than by artists. Wordsworth tells us that poetry is "emotion recollected in tranquility," not the record of an emotional experience, but the experience itself relived. Although other artists may disagree with Wordsworth as to his limitations of mood in art, few deny that artistic creation is experience itself, or, at most, life re-experienced. From this to the third living of the emotion or thought in the reading, or rendition, is a short and easy step.

Critics are helpful, but their greatest service comes after and not before the creation of living art. Criticism cannot make art. When we limit ourselves in the class-room to this phase of the study, we are considering the empty shell of experience, full of the music of distant oceans, but with no life in it. When we teach poetry, we must read it aloud; more than that, we must attempt and our students must attempt to write it. When we teach music, we must learn sufficient technique to translate it ourselves into some sort of sound on the instrument of our choice; and furthermore we must compose it. When we teach drama, we must act it, direct it, and write it. In no other way can we sense the living heart of it.

IV

But all this implies the study of technique, and technique takes time. In everything there seems, at one time or another, to come the necessity of compromise. There seem to be two sorts of people in this world: those who know much about one thing and those who understand the main principles of many things. The training of the specialized or professional man is guided and bounded by the limits reached by those who have preceded him in his elected field of knowledge. The training of the cultured man has been aptly de-

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fined as "the pursuit of knowledge for its own sake without concern for any ulterior or practical end." His effort is to understand the underlying forces of life and the terms in which they are ordinarily expressed in order that he may relate what he knows best to the whole picture in something approximating just proportions. More than this, he must strive to understand himself. Happy the man who has sufficient time and a broad enough spirit to attain both to culture and to professional excellence. The commoner lot is a choice or a compromise.

Thus if the aim of dramatic courses be the perfection of presentation, professionalism is immediately implied and such courses belong no longer in the liberal arts or cultural college. The logical development in such cases is just what has happened recently at Yale. Harvard thought of drama as a part of the liberal arts curriculum as long as she welcomed the course to her campus. When it became professional in the logical development of its functions, she had no further interest in it because she was not prepared to add one more to her long list of professional schools. Yale was prepared, and the result was the establishment of a school which promises more for the future of the theatre in America than any previous development in the history of our drama or of our stage. That there should be other such professional schools of the drama —at Carnegie, and at innumerable other universities—is as desirable as it is inevitable. It would appear to be no accident that an institute of technology found nothing ironical in the establishment of a school of drama on its campus.

The liberal arts college does not, however, have a rightful place in this development. It is not her function to train actors, directors, or playwrights. Rather her hope is to broaden the minds of those intrusted to her care and to make them more susceptible to the influences of beauty and truth, and more disciplined in the control and direction of native powers.

The conclusion to which we are thus led is a strange one! We must, it would seem, have acting courses in our colleges if we are to include the drama at all, but these courses must not aim at perfection; they must remain amateur, imperfect, and experimental. They must cultivate the capacities of those who partake, whether as writer, actor, director, or audience, to a finer appreciation of art as a living function. They must demonstrate that art is in itself

experience, whether it be lived in actuality, in composition, in rendition, or in its final acceptance by the layman. If art is to be included in the curricula of our colleges in any form, surely it must retain its life as art. On any other terms, it had better remain outside academic walls. The laboratory theatre has, therefore, a very real place in the liberal arts college as long as it remains content with its confined yet exalted station.

H. L. MENCKEN THE RHETORICIAN

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THE significance of the ancient tale of the Brutus who ordered his own sons executed for their treason lies, of course, in the fact that he loved his sons though he hated their politics. Conversely, the significance of Mr. Mencken's frequent efforts to decapitate rhetoricians lies in the fact that Mencken, though he hates the rhetoricians, loves their art.

One might catalog the rhetorical precepts of Aristotle and record under each examples of Mencken's practice; but that would appear to make his rhetorical exploits mere schoolboy exercises, which would not be just, and would make oneself appear a jackass, which would not be merciful. When I cite Aristotle, it is not for such a purpose, but rather to show that, despite Mencken's frequent condemnation of rhetorical artifice, his methods are precisely those which rhetoric has comprehended since the art was first authoritatively formulated. Furthermore, although Mencken patronizes Professor Brownell as the Amherst Aristotle and vigorously maintains that it is not the critic's business to determine whether a work "heeds Aristotle or flouts Aristotle," he mentions Aristotle himself invariably with respect. I take it then that if Mencken is to be judged as a rhetorician at all he would prefer to be judged in the light of one whom he has himself acknowledged as a "first-rate man."

Readers of Aristotle will remember how large a portion of the *Rhetoric* is devoted to syllogisms, enthymemes, and the rest of the logical groundwork which rhetoricians always assume to be the basis of their own art. Readers of Mencken, on the other hand, can

not help noticing that his syllogisms usually resemble an enthymeme with the premise knocked off. But Aristotle says, . . . avoid the enthymeme form when you are trying to arouse feeling, for it will either kill the feeling or will itself fall flat. . . . Nor should you go after the enthymeme form in a passage where you are depicting character." When we turn to Mencken to see how this fits with his purposes, we find that his test of the "genuinely first-rate" critic—which he with reason assumes himself to be—is whether or not "what is within him stands the test of type, and wins an audience, and produces the reactions that every artist craves. . . ." In Menckenian phrase, one might "as well think of Huckleberry Finn at Harvard, or Tom Jones practising law" as of Henry Louis Mencken puttering about the argumentative mechanics that worry college debaters, but neither show *character* (thereby *winning an audience*) nor *produce reactions* (i. e. *arouse feeling*).

Rhetoric, according to Aristotle, is the "faculty of considering all the possible means of *persuasion* on every subject." And according to the New English Dictionary, it is "The art of using language so as to *persuade* or influence others." The italics are mine, but the emphasis in both cases is implicit. The means of persuasion, as enumerated by Aristotle, are three: the impression of the speaker's character, his disposing the audience to react as he wishes, and the actual evidence which he produces. To the strict logician all but the evidence is superfluous or worse. To the rhetorician "the art of using language' is more important, because more persuasive, than the testimony of facts.

Bring a logician and a rhetorician together to the study of, say, Bernard Shaw. The rhetorician, Mr. Mencken, whose antiquarian soul delights in discovering such things as the "Spingarn-Carlyle-Goethe-Croce theory of criticism," conceives the simple thesis that the "Ulster Polonius" gets his reputation by making platitudes shocking. The logician, given the same delight in tracing things to their sources, or given only a fair ability to observe, discovers the same concluson. To prove it to anyone else the logician has to collect at least a majority of Shaw's shocking remarks, prove that they are the cause of Shaw's reputation, and then prove that they are platitudes. Mencken, however, simply unholsters his art of using

language and rapidly fires his conclusion, with a little different aim each time, until the reader surrenders. Witness:

"A good half of the humor of the late Mark Twain consisted of admitting frankly the possession of vices and weaknesses that all of us have and few of us care to acknowledge. Practically all of the sagacity of George Bernard Shaw consists of bellowing vociferously what every one knows. I think I am as well acquainted with his works, both hortatory and dramatic, as the next man. I wrote the first book ever devoted to a discussion of them, and I read them pretty steadily, even to-day, and with endless enjoyment. Yet, so far as I know, I have never found an original idea in them—never a single statement of fact or opinion that was not anteriorly familiar, and almost commonplace. Put the thesis of any of his plays into a plain proposition, and I doubt that you could find a literate man in Christendom who had not heard it before, or who would seriously dispute it. The roots of each one of them are in platitude; the roots of *every* effective stage-play are in platitude; that a dramatist is inevitably a platitudinariain is itself a platitude double-damned. But Shaw clings to the obvious even when he is not hampered by the suffocating conventions of the stage. His Fabian tracts and his pamphlets on the war are veritable compendiums of the undeniable; what is seriously stated in them is quite beyond logical dispute. They have excited a great deal of ire, they have brought down upon him a great deal of amusing abuse, but I have yet to hear of any one actually controverting them. As well try to controvert the Copernican astronomy. They are as bullet-proof in essence as the multiplication table, and vastly more bullet-proof than the Ten Commandments or the Constitution of the United States.

"Well, then, why does the Ulsterman kick up such a pother? Why is he regarded as an arch-heretic, almost comparable to Galileo, Nietzsche, or Simon Magus? For the simplest of reasons. Because he practices with great zest and skill the fine art of exhibiting the obvious in unexpected and terrifying lights—because he is a master of the logical trick of so matching two apparently safe premises that they yield an incongruous and inconvenient conclusion—above all, because he is a fellow of the utmost charm and address, quick-witted, bold, limber-tongued, persuasive, humorous, iconoclastic, ingratiating—in brief, an Irishman, and so the exact antithesis of the solemn Sassenachs who ordinarily instruct and exhort us. Turn to his "Man and Superman,' and you will see the whole Shaw machine at work. What he starts out with is the self-evident fact, disputed by no one not idiotic, that a woman has vastly more to gain by marriage, under Christian monogamy, than a man. That fact is as old as monogamy itself; it was, I dare-say, the admitted basis of the palace revolution which brought monogamy into the world. But now comes Shaw with an implication that the sentimentality of the world chooses to conceal—with a de-

duction plainly resident in the original proposition, but kept in safe silence there by a preposterous and hypocritical taboo—to wit, the deduction that women are well aware of the profit that marriage yields for them, and that they are thus much more eager to marry than men are, and ever alert to take the lead in the business. This second fact, to any man who has passed through the terrible years between twenty-five and forty, is as plain as the first, but by a sort of general consent it is not openly stated. Violate that general consent and you are guilty of *scandalum magnatum*. Shaw is simply one who is guilty of *scandalum magnatum* habitually, a professional criminal in that department. It is his life work to announce the obvious in terms of the scandalous."

The rest of Mencken's essay is simply amplification of these two paragraphs, as they are of the original thesis. The beginning and the end are exactly the same in sense, and the expansion is almost entirely rhetorical, i. e., it is not by means of increasing the logical probability of the proposition but by impressing the reader wth the author's character and exciting the reactions which the author desires. Mencken makes us aware of his own reliability by telling us the extent of his knowledge, demonstrates his cleverness by exposing what has apparently fooled other people, and arouses in the reader a pleasant feeling of admiration therefor, and an equally pleasant sense of superiority at finally seeing through the hoax himself. To clinch matters Mencken gives an illustration of his argument; he gives it at the last and lets it go at that. As any one might discover by turning to Aristotle, it is better to introduce examples by "way of a conclusion" because "there is a necessity imposed on him who put them first of citing many; for him, however, who states them in conclusion even one is sufficient."

Practically all of Mencken's work—the 7,500,000 words that he admitted some years ago having "written and printed," plus what he has written since—consists of similar rhetorical amplification of perhaps a dozen ideas. The Mencken canon could easily be reduced to briefs *contra* Puritanism, *Philosophiae doctores,* monogamy, dullness, democracy, and solemn buncombe, and *pro* beauty, passion, pleasure, intelligence, and amusing buncombe. That would leave one over to represent Mencken when he has no particular idea, when he is the rhetorician *in vacuo,* a storm area rather than a cyclone, when he sacrifices the role of Jove's thunderbolt for the more dazzling display of sheet lightning.

II

Mencken never made a truer statement than when he wrote, "I think it is craftsmanship that I admire most in the world." The rhetorical manner which characterizes his eight million words becomes still more obvious when a few of them, taken from almost any page he has written, are examined in detail. It is to be expected that where his chief interest is there will his most characteristic method be also; and a veteran newspaper man like Mencken is sure to be more concerned with the sentence he is writing at the moment than with the canon of his works to be published after his death.

In the passage on Shaw which I have just cited there are, unless I have lost count in the rush, nine antitheses, fourteen metaphors, two personifications, nine alliterations, and an introductory sentence which by the simple expedient of changing the anapests to dactyls could be sung to the tune of

Half a league, half a league, half a league onward!

And yet Mencken, like Huxley, DeQuincey, and most other acknowledged masters of rhetoric disclaims all rhetorical device in his own writings and condemns it in others. To condemn rhetoric seems, in fact, to be one of the most popular of rhetorical devices. Mencken, however, in a rhetorical variation of his theory of "first-rate" criticism, which I have previously quoted, does say, "If the critic, retiring to his cell to concoct his treatise upon a book or play or what-not, produces a piece of writing that shows sound structure, and brilliant color, and the flash of new and persuasive ideas, and civilized manners, and the charm of an uncommon personality in free function, then he has given something to the world that is worth having, and sufficiently justified his existence." An excellent creed for the critic, but an equally good definition of the rhetoric he loves and condemns!

When we turn to Aristotle for instruction in the details of "sound structure, and brilliant color, and the flash of new and persuasive ideas," we find among others: "We ought then to aim at three things, metaphor, antithesis, and personification." I have already enumerated the array of these and other figures of speech in the two long paragraphs quoted, and one might find in Mencken many a single sentence which would illustrate the three, but I prefer to choose first one sentence which illustrates only the first and

third, sacrificing weightier evidence for the delightful contrast of meaning and method in his observation that "Rhetoric, like a stealthy plague, was doing its immemorial work."

But Mencken is not only a devotee of such devices; he is a thorough master of them. If any one should object that the metaphor just cited is really only a simile and a poor, trite one at that, there are plenty of substitutes. These for examples:

> "Our great humorists, including even Mark Twain, have had to take protective coloration . . . from the prevailing ethical foliage. . . ."
>
> "There has not been a presidential contest since Jackson's day without its Armageddons, its marching of Christian soldiers, its crosses of gold, its crowns of thorns."
>
> "The Puritan fear of ideas is the master of them all [our literati] . . . . they see how small the ring is and they make their tricks small to fit it. Not many of them ever venture a leg outside. The lash of the ringmaster is swift, and it stings damnably. . . ."
>
> "*Homo boobiens* . . . is an ox whose last proud, defiant gesture is to lick the butcher behind the ear."
>
> "Public opinion, in its raw state, gushes out in the immemorial form of the mob's fears. It is piped to central factories, and there it is flavored and put into cans."

These specimens but illustrate his habit of expression. The metaphor is, in fact, easily his favorite rhetorical device, just as it is the one most recommended by Aristotle. Mencken likes it so well that he sometimes uses even a poor one for no reason at all except that the habitual impulse is stronger than his discretion.

Antithesis is pleasing, says Aristotle, "because contraries are more easily apprehended . . . and because they bear a resemblance to a reasoning process." Mencken's friends would doubtless ascribe his frequent use of it to the former reason, his enemies to the latter. Perhaps he uses it because, like all good rhetoricians and lawyers, he thinks in terms of opposites. I open *A Book of Prefaces* to a specimen which is found in slightly varying form at least half a dozen times in his books: ". . . he [Nietzsche] erected his war upon holiness, toward the end, into a sort of holy war." In the very next paragraph he writes:

> "The truth about Dreiser is that he is still in the transition stage between Christian Endeavour and civilization, between Warsaw, Indiana and the Socratic grove, between being a good

> **American and being a free man, and so he sometimes vacillates perilously between a moral sentimentalism and a somewhat extravagant revolt."**

In the next we find:

> **"There is vastly more intuition in him than intellectualism; his talent is essentially feminine, as Conrad's is masculine; his ideas always seem to be deduced from his feelings. . . . One thinks of Conrad, not as artist first, but as savant. There is something of the icy aloofness of the laboratory in him, even when the images he conjures up pulsate with the very glow of life. . . . In Dreiser the thing is more intimate, more disorderly, more a matter of pure feeling. He gets his effects, one might almost say, not by designing them, but by living them."**

Take the antitheses out of these two paragraphs and there is nothing left. And so on, *ad finem*. Perhaps the most familiar of all is the one Mencken remembers least of all: "To denounce moralizing out of hand is to pronounce a moral judgment."

Metaphor and antithesis are not recommended by Aristotle and used by Mencken because they have any logical merit, but because they are pleasing; the former, as Aristotle says, because it is the ornament most frequent and familiar in the common speech of men, yet most expressive of the speaker's individuality, and the latter because it is easy for the understanding and pleasing to the universal vanity of considering oneself rationally minded. Alliteration is a device still farther in the direction of rhetorical hypnotism, still more obviously intended to persuade, not by logic, but by pleasure. The military array of antitheses is sometimes almost austere, but with alliteration Mencken spangles his soldiers like circus riders. "Liver and lights," "moony musings," "cosmic Kaiser," "sentient suckling," "his soul is full of soothing sin," "pothouse patriotism," "seduced and soul-sick servant girls," "mellowed Methodism," "pious piffle," "prating pedagogues" . . . and so on through a thousand varieties of the headliner's favorite perversion. Most of them are repeated now and again in the course of his writings; all of them are obvious and deliberate. It is a sign of Mencken's rhetorical skill and variety that one can read through the bulk of his work (i. e. of the portion published in book form), as I have just read it and as most certainly it was not intended to be read, without tiring of the persistence of such "brilliant color."

It is Aristotle's observation that "we can never be at a loss for

testimony to suit our purpose; for if there be not at hand any such testimony, bearing on the case itself,—we still may have enough, bearing on the subject of character, with a view either to our own excellence of character, or our adversary's depravity." Mencken usually concentrates such testimony into an epithet, but sometimes he rambles on through sentences, paragraphs, even whole essays, amplifying his initial label of the depraved adversary. Walt McDougall dedicates his reminiscences to Mencken partly because of their common tendency "to believe labels are genuine." Perhaps it is this tendency which is responsible for the fact that with Mencken a striking label once used sees service many many times. Every one is familiar with the sarcasm of his favorite, "Prof. Dr."; "mountebank" would occupy almost an octavo page in a concordance to his works; "*Homo boobiens*" another; "right-thinkers and forward-lookers" come in for a slam even in the comparatively restrained *American Language*. He strikes a climax in his essay on Huneker with, "Imagine a Baptist valuing Balzac. . . .!" He reinforces his own "excellence of character" quite ambidextrously. Once he writes, "Moreover, there are more Ph. D.'s on my family tree than even a Boston blue-stocking can boast; there was a whole century when even the most ignorant of my house was at least *Juris utriusque Doctor.*" Again he writes of some of Clayton Hamilton's silly verbiage, ". . . if you are a carnal fellow, as I am, with a stomach ruined by alcohol, it will gag you."

The last sentence also illustrates one of Mencken's most effective rhetorical devices, perhaps the one most of all responsible for his popularity even among readers whom he habitually insults: his manner of confessing any one or more of seven times seven deadly sins against morals, logic, or common sense, with a mock humility unsurpassed even by Rousseau. It is very hard to dislike a writer who concedes that all the ideas "I am most familiar with, and particularly all that I announce most vociferously, seem to me to contain a core of quite obvious nonsense."

Another interesting variety of the device of concession, or a combination of it with the familiar *reductio ad absurdum*, is to be found in his habit of granting possibility to an opposing contention while maintaining the imbecility of any one who would believe it. Thus he writes:

> "Whatever the weight of probabilities against it, it nevertheless *may* be true that man, on his decease, turns into a gaseous vertebrate, and that this vertebrate, if its human larva has engaged in embezzlement, bootlegging, profanity, or adultery on this earth, will be boiled for a million years in a cauldron of pitch. My private inclination, due to my defective upbringing, is to doubt it, and to set down any one who believes it as an ass, but it must be plain that I have no means of disproving it."

As here he usually chooses to concede only an argument which is palpably absurd, or which he has first reduced to an absurdity, and to make that absurdity doubly obvious by the language of his concession. In other words, his concessions, like his contentions, are almost wholly rhetorical.

In thus cataloguing his means of pleasing and winning an audience, I need hardly point out that Mencken is a distinguished member of the great group of popular philosophers, along with Oscar Wilde and Elbert Hubbard, Frank Crane and Bernard Shaw, whose thoughts in exalted moments are couched in maxims, easy for the apprehension and memory of the reader. One seeking to praise Mencken by Aristotelian standards meets a difficult dilemma, however, on account of the unescapably hyperbolic note to which Mencken's maxims are generally attuned. For Aristotle teaches that "The use of maxims is appropriate only to elderly men, and in handling subjects in which the speaker is experienced. For a young man to use them is unbecoming." "But hyperboles are for young men to use; they show vehemence of character. . . . Consequently [this method of speech] does not suit an elderly speaker." Either Aristotle is wrong, or Mencken is guilty of bad temper or bad taste, or—the best solution—Mencken is still young but is growing old, and thus being middle-aged is privileged, as is indeed his custom, to preach the philosophy of old age with the vehemence of youth.

III

Mencken's vehemence sometimes provokes his professional and amateur opponents to do him gross injustice. Stuart Sherman, in reviewing the *Prejudices, Fourth Series,* wrote, "He rarely faces an opponent, he never argues, he never meets a point and he never uses one. The only weapons employed by this champion of the civilized minority are bricks and cabbages." With all respect to

the memory of a truly great critic, this is, as Mencken would say, —bunk,—and disingenuous to boot. It would be hard indeed to find grounds for defending a dichotomy between argument on the one hand and bricks and cabbages on the other. For one thing they are not mutually exclusive and for another there are numerous weapons which they do not include, e. g., those I have cited as Mencken's. Of course Dr. Sherman had the excuse of the book he was reviewing, perhaps the poorest book Mencken has written. He proclaims therein that his "murmur is scored in the manner of Berlioz, for ten thousand trombones *fortissimo*, with harsh, cacophonous chords for bombardons and ophicleides in the bass clef," and he sets about forthwith to demonstrate. And again he proclaims that "One horse-laugh is worth ten thousand syllogisms," and proceeds to emit the "harsh, cacophonous" equivalent of a thousand times ten thousand syllogisms.

But when Mencken is sober—n. b., I judge his sobriety by the book, not by the bottle—he is far far better than this, and even his opponents admit it. In fact, when Mencken is this better self and his opponents have their eyes open to see it, the combat helps him far more than the fawning of the large proportion of sophomoric minds included in his "civilized minority." Perhaps the greatest danger to Mencken, as to any persuasive artist, lies in the truth of the Socratic observation that "To praise Athenians before an Athenian audience is no difficult thing. . . " It is a sign of the undeluded intelligence which is as much a part of Mencken as his well known hyperboles that he realizes that danger. If the critic, he writes, "knows anything at all, he knows that his following, like that of any other artist in ideas, is chiefly made up of the congenitally subaltern type of man and woman—natural converts, lodge joiners, me-toos, stragglers after circus parades. . . . But this troop, despite its obvious failings, corrupts him in various ways. For one thing, it enormously reënforces his belief in his own ideas, and so tends to make him stiff and dogmatic,—in brief, precisely everything that he ought not to be. And for another thing, it tends to make him (by a curious contradiction) a bit pliant and politic: he begins to estimate new ideas, not in proportion as they are amusing or beautiful, but in proportion as they are likely to please." Although, as Aristotle himself admits, it is "the weak judgment of the auditor" which produces the necessity and the in-

centive of most of the devices of rhetoric, the rhetorician loses his skill when he permits himself to minister to that weak judgment instead of subjecting it to his own persuasive purpose.

For the naturally combative mind, such as Mencken's obviously is, there is a closely allied danger in the peculiar intellectual masochism of his opponents, which is likely to provoke to inartistic extremes his own innate sadism. Walter Lippmann, in a brilliant review, writes of Mencken, "He calls you a swine and an imbecile, and he increases your will to live." When one calls you a swine and an imbecile and you too gratefully acknowledge that he thereby increases your will to live, he is quite apt to increase the dose of such efficacious tonic. The throwing of bricks and cabbages, when thus encouraged by the applause of its victims, tends to develop into a quite unintelligent frenzy. It is a sad fact that Mencken's rhetoric has become noticeably more frenzied as it has been more applauded.

He shows a very regrettable tendency to run away from his own good judgment. When he damns Clayton Hamilton for the asinine jabbering of, "Whenever right has circumvented might, Art has sprung alive into the world, with the music of a million Easter-lilies leaping from the grave and laughing with a silver singing," he shows good judgment of what is bad rhetoric. And when he eulogizes Huxley for "that dazzling style, so sweet to the ear, so damnably persuasive, so crystal-clear!" he shows equally good judgment of what is good rhetoric. Unfortunately, in his own writing he is too often guilty of "the little discrepancy between the facts and . . . carefully offensive travesty of them" for which Huxley takes Gladstone to task. I remember a syndicated newspaper article of Mencken's, published two or three years ago, which ridiculed college and university courses in rhetoric and lamented that men like Huxley and Lincoln were not set as models for students learning to speak and write—Lincoln, who is probably used more extensively than any other writer or speech-maker in academic instruction. and Huxley, who is studied in freshman rhetoric at even so colossally primitive and provincial an institution as the University of Illinois!

Mencken's "carefully calculated offensiveness" is frequently scurrilously unjust, as when he writes of Sherman, "The Iowa hayseed remains in his hair; he can't get rid of the smell of the chau-

tauqua; one inevitably sees in him a sort of *reductio ad absurdum* of his fundamental theory-to wit, the theory that the test of an artist is whether he hated the Kaiser in 1917, and plays his honorable part in Christian Endeavor, and prefers Coca-Cola to Scharlachberger 1911, and has taken to heart the great lessons of sex hygiene."

Furthermore, for a man of his age, Mencken often shows an unfortunate coltishnes, a playful habit of contradicting himself, which has charm but sometimes makes one uncertain of his critical responsibility and wobbles a bit the "effect of character" which his art produces. In his most frequently quoted, cited, extracted, and anthologized essay, "Criticism of Criticism of Criticism," he discovers the business of criticism to be "to provoke the reaction between the work of art and the spectator;" but in a later discussion of the same subject he decides that the critic "is not even trying to discharge the catalytic office that I myself, in a romantic moment, once sought to force upon him." He once boasts of his "profound reverence for and fidelity to the truth," and again maintains that "to make the thing charming . . . is always a million times more important than making it true." In the same series of *Prejudices* he makes the obviously contradictory statements, that "The most conspicuous and respected American in nearly every field of endeavor, saving only the purely commercial . . . is a man who would attract little attention in any other country," and that "In economics, as in other sciences, we are probably producing men who are as good as those on view in any other country."

Aristotle explains that ". . . it belongs to the same faculty of the mind to recognize both truth and the semblance of truth." But the explanation does not remedy the deplorable fact that the most able rhetorician in American criticism largely dissipates his power by haphazard amalgamation of truth and semblance of truth, facts, probabilities, and wild assertions, by his inconsistency of persuasive purpose. Undoubtedly he would deny having any such purpose at all, and undoubtedly he would maintain that the critic has no business with such a purpose. But just the same, his highest praise of his own favorite critic, James Huneker, is that "It was not alone that he saw clearly what was sound and significant; it was that he managed, by the sheer charm of his writings, to make

a few others see and understand it." Mencken would just as vehemently deny that Huneker was possessed by the "Messianic delusion" as he disclaims it himself; yet he writes, "If the United States is in any sort of contact today, however remotely, with what is going on aesthetically in the more civilized countries . . . there is surely no man who can claim a larger share of credit for preparing the way." Those who know Mencken's power and realize what he has actually done would like to be able to give him "a larger share of credit" than at present he deserves, for accomplishing the same highly laudable spread of civilization.

When in 1924 he passed in review the books he had then written and announced to "the faithful" that "the several books I now have in mind, to be done, God willing, during the next five or six years, will not be child's play,"—as he seemed then to think his previous work had been,—it sounded like a promise of things that would justify praise of Mencken in the terms of Mencken's praise of Huneker. Some of that praise is doubtless due him, but it was mainly earned before 1924. Since then he has been much more the *Americano* of his own description: "...the most ardent of recorded rhetoricians. His politics bristles with pungent epithets; his whole history has been bedizened with tall talk; his fundamental institutions rest as much upon brilliant phrases as upon logical ideas. And in small things as in large he exercises continually an incomparable capacity for projecting hidden and often fantastic relationships into arresting parts of speech." Mencken was all of this before; in fact he represented then a higher development of the species than he does now. It was when he was inspired by his soundest ideas, by his enthusiasm for Conrad, Dreiser, and Huneker, and by his desire to persuade a few others to take heed of them, that he wrote the book of his most brilliant phrases.

Following the definition of rhetoric which I have quoted from the New English Dictionary, there is a second definition, to wit, "Speech or writing expressed in terms calculated to persuade; hence (often in a depreciatory sense), language characterized by artificial or ostentatious expression." It would be sad indeed if the end of it all were to be that Mencken should earn for himself the title of rhetorician only in the "depreciatory sense" in which he himself uses the word. Perhaps within the remainder of the "five or six years" allotted to himself, in spite of his opponents, in spite

of his friends, and in spite of himself, he may produce something which will combine with his already sufficiently demonstrated technique the persuasive purpose of a Huxley or a Huneker.

CONCERNING THE SPEECH POWER OF WOODROW WILSON

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MANY factors obscure an outstanding figure from his contemporaries. He is seen, but in strange distortion; reacted to, at times with violence, but rarely dispassionately studied. In all this Woodrow Wilson has, in general, experienced only the common lot of those who rise above the masses. Variations in degree there have been. Perhaps because of the reality and intensity of his time, in part because of his own dignity and personality, he was never the puppet of that peculiarly objectionable distortion which is the product of the genius of the publicity man plus the omnipresent photographer. No carefully constructed myth obscured him, but, perhaps as only a war figure can, he called forth the violent reactions of near-worship and vindictive hatred, and these in turn forced practically all consideration and discussion of him under the overwhelming domination of the proof motive. The books and pamphlets written about Woodrow Wilson in the last score of years hold an interesting study in relation to debate, for debate they in fact are, some openly and in form, other surreptitiously, some only half-consciously, but all, to a greater or a less extent, dominated by proof psychology. They are attempts to establish a preconceived and emotionalized view and they show the careful selection—and suppression—of material according to the demands of proof. There is one outstanding case of the same man first in undiluted praise, then in inky blame. But more of that case later.... The important fact is that Woodrow Wilson has been seen primarily either at one extreme or the other, as idol or demagogue, because of the initially intense reactions and the resultant proof motive—shall we say, the defense or attack complex

—dominating consideration. It is the psychological barrier which has obscured.

There has been another more tangible one—the lack of availability of Wilson's own works in anything like completeness. Evidence must be in hand for scientific study. All manner of scattered pamphlets we have had, a speech here and another there, little volumes, too, collecting and isolating speeches and messages of a given type, each out of its broad setting of theory and background, each held as the penny too close to the eye. There was small possibility of a study in relation and with perspective—until the recent publication of *The Public Papers of Woodrow Wilson*[1] removed the barrier of lack of material. Only the psychological remains for time—and the realization of it—to break down. It is an important fact for many fields that the way is now open for genuinely scientific studies in relation to the work and thought of Woodrow Wilson, open to the unbiased student willing to let the facts lead the way.

The now completed edition of the Public Papers is a storehouse of materials, brought together with understanding. Not all the papers and speeches are given—that would be out of the question even in the three thousand odd pages; there is, however, a broad, fairly representative completeness.[2] The arrangement

[1] *The Public Papers of Woodrow Wilson* (Authorized Edition). Edited by Ray Stannard Baker and William E. Dodd. 6 volumes. New York and London, Harper and Brothers, 1925-1926-1927.

College and State: Educational, Literary and Political Papers (1875-1913) in two volumes, xxii, 521, 474.

The New Democracy: Presidential Messages, Addresses, and Other Papers (1913-1917) in two volumes, xxvi, 450; xii, 506.

War and Peace: Presidential Messages, Addresses, and Public Papers (1917-1924) in two volumes, xlii, 646; xii, 666.

A popular edition in three volumes, each containing the two volumes under the main headings above given, was issued early in 1927. The pagination is identical in both editions.

[2] For a broad study of Wilson's works from the speech angle several sources in addition to the Public Papers may be cited. For background theory in relation to style and speech significance the third volume of the *Selected Literary and Political Papers and Addresses of Woodrow Wilson* (published by arrangement with Harper and Brothers and Houghton Mifflin Company, 1927, and containing "An Old Master" and "Mere Literature") is of distinct value. Unfortunately campaign speeches, val-

throughout is chronological rather than by subject matter. The early orations, the educational, the political papers are found in normal sequence, as they came from the mind of the author. It is a type of marshalling peculiarly vital to Woodrow Wilson for, to an outstanding degree, his work demands development treatment. In relation to every subject there is the initial seeking out of theory and principle and then the walking in the way of it. The war president is only half-understandable without a knowledge of the studies of the university professor and president. There is a basic interrelationship of parts which cannot be overlooked. And for a speech study the time-sequence arrangement is particularly significant. To watch a style and method establish itself in basic theory, develop, adapt, move from one stage to another, ever larger one until half a world is audience; to note, if possible, the progressively intensifying elements and factors of its powers.... It is an intriguing and a challenging possibility.

One thing early becomes evident in Woodrow Wilson's work; that, as few men have done, he genuinely admired speech power and consciously recognized its value as a tool. "The sword of penetrating speech" was seen as a mighty instrument of conquest. In the early '80s came the expression of the realization "that clearness, force and beauty of style are absolutely necessary to one who would draw men to his way of thinking; nay, to anyone who would induce the great mass of mankind to give so much as passing heed to what he has to say."[3] Of Adam Smith he writes, "He was a great thinker—and that was much; but he also made men recognize him as a great thinker, because he was a great master of style—which was more."[4] There is constant realization of the power

uable as material on the questions of adaptation, are not readily available. A few excerpts from those of the New Jersey gubernatorial race are to be found in Tumulty, *Woodrow Wilson as I Knew Him*. The 1912 presidential contest speeches, over-edited but still in a form showing their character and general development, are given in *The New Freedom*. It is regrettable, also that there seem to be no available specimens of Wilson's classroom lecture work; *Constitutional Government in the United States* is substantially a series of university public lectures.

[3] *Selected Literary and Political Papers*, Vol. III, from "An Old Master," p. 10.

[4] *Ibid.*, p. 19.

which eloquence gives and with it a high ideal of the nature of true eloquence. "Eloquence," he wrote while still a college student, "is not of the lips alone. Eloquence is never begotten by empty pates .... Thought is the fiber, thought is the pith of eloquence."[5] And the ability was always for a purpose: "Public speech was the instrumentality by means of which his mind struck his overwhelming blows at political prejudice. His words were tapers which, lit at the fire of his convictions, first made visible and then dispelled the darkness ... of social tyranny."[6] It is not without significance that practically all the men whom Wilson admired in those early days and concerning whom he wrote and spoke were leaders who were masters in speech.[7] These he lived with, studied, set down and practiced the elements of their excellence. Then, progressively, he took over the realized tool for use.

The factual phase of the story is well known. As no other president had done Woodrow Wilson shortened Pennsylvania Avenue. That "the president is at liberty both in law and conscience to be as big a man as he can"[8] was his theory and he sought to secure that extra—but not anti-constitutional power by means of speech. From the New Jersey period on he used the persuasive force of personal contact as over against the impersonality of the written message. And when there could not be the direct delivery of a "message" to the people, the thing he wrote was of the tone and psychological essence of speech. Admiring speech power, realizing it as a mighty tool of thought in its task of bringing about action, Woodrow Wilson came to use it more widely than any man of his own, of many a generation. With the major part of the record of that use, as well as something of its basic theory, set down in the *Public Papers,* they are, as few other works could be, a laboratory for speech research.

The questions put to their pages will be many. Only one fact,

[5] *Public Papers,* Vol. I, p. 48.

[6] *Ibid.,* p. 49.

[7] Cf. *Public Papers,* Vol. I, "William Earl Chatham," pp. 11-18; "John Bright," pp. 43-59; "Mr. Gladstone : A Character Sketch," pp. 63-88. Wilson himself sets forth the theory that a man is influenced by the literary company he keeps. Cf. *Selected Literary and Political Papers,* Vol. III. "An Author's Company," particularly pp. 65, 68.

[8] *Constitutional Government in the United States,* p. 70.

as I see it, can be taken as a sound non-controversial starting point. While everything else is in dispute, it is unanimously granted that Woodrow Wilson did possess power in speech. The value of the thing possessed, its permanence, the inherent excellence of any of its elements—these are all matters of question. But even his bitterest enemies grant the simple fact of power. Indeed, one of them finds it necessary to spend a strange chapter[9] on the task of explaining the phenomenon; he manages it by blaming the lack of intelligence of the people and drawing certain interesting corollaries to indicate that speech power is the product of a number of psychological traits indicative of distinct mental inferiority. In addition, he notes that Woodrow Wilson's father was once a professor of rhetoric—which, of course, doomed the poor boy from the first! But even this is attempted explanation of a fact. The fact remains : as no one else in generations, Wilson caught—and for a time held—the ear of humanity. He not only used speech widely, he used it with power over widely varying audiences and for an extended period.

One cannot touch the problem of the elements of that power or, indeed, run through a dozen pages of the newly available records, without facing the question of style. That the Wilsonian literary style was a thing of fineness and an authentic element of power has been considered almost as non-controversial a point as the fact of that power. True, some have objected to the too frequent appearance of the "very" and pointed out that modification of a noun does not add to strength, but these have been noted as "blemishes on a style nearly perfect."[10] Yet the recognition has been not quite unanimous. The only book I have come upon dealing exclusively with the subject reaches the conclusion that stylistically Wilson's work is distinctly poor, indeed of a type which shows mental inferiority. Some three hundred pages are given up to the proof of this proposition. Because of a certain bearing the book has on methods and dangers of literary criticism as well as because it is a violently dissenting voice in a chorus of praise, it is necessary to stop for a moment's consideration.

[9] Hale, William Bayard, *The Story of a Style*, "Concerning Popular Repute," pp. 242-256.

[10] Low, A. Maurice, *Woodrow Wilson* : An Interpretation, p. 62.

William Bayard Hale in his *The Story of a Style* undertakes to psychoanalyze Mr. Wilson through consideration of his literary style. Something of the character of the accusations and conclusions is indicated in such chapter headings as "Aristocratic Affectations," "Learned Addictions," "Doubt and the Flight from the Fact." Hale contends that Wilson was given to "recourse to pompous phrases" to show himself above the common people, to the use of pedantic and archaic words for the sake of effect alone, to overuse of adjectives because of sluggishness in the movement of thought . . . These—and more. They are challenging accusations, but before considering them in any detail it may be well to glance at another book. Perhaps it will not be necessary to come back for consideration.

It is far from unusual to find two instances of attempted proof reaching opposed conclusions; differences in taste, particularly in regard to literary style, are factors to be reckoned with. But to find two supposed analyses of the same works utterly and diametrically opposed in their conclusions is a phenomenon worth investigation. *The Story of a Style* was published in 1920; in 1912 another book had appeared on the market which had given considerable attention to Woodrow Wilson's style. Its general conclusion estimates him as "an exquisite master of English prose . . . . He speaks as he writes . . . with an easy and skilful handling of the resources of the language, a sureness and accuracy, a power and a delicacy, surpassing anything ever before heard on the political platform in America." This in general, but the book is full of specific references of interest. The author tells how

> "When the host gathered for the defense of an aristocratic institution . . . the *innate democracy of the man* flared up."

and the contest became

> "an irreconcilable conflict between democracy and privileged wealth."

And again, that Wilson in speech was

> "a prophet inspired by a passionate sense of the majesty of the law of social justice; a warrior . . . hot with hatred of the artificial distinction, the unearned privilege, the unequal opportunity; a knight animated by a loving tenderness for the man at the bottom". . . .

All this in relation to "Aristocratic Affectations," concerning the

man who was said in *The Story of a Style* to be "never so at home as when talking of kings," and to have written "one long eulogy of aristocratic virtues."

Throwing light on the subject of "Learned Addictions" and "constant recourse to pompous phrases," we find such statements as these:

> "He talked . . . simply, straightforwardly of all manner of specific public things in a way that brought them home to the individual voter."
>
> "Mr. Wilson developed unusual powers as a campaigner. The speeches required of a candidate are not of the nature of those in which a college president or polished occasional orator is practised, but this candidate had things to say on which his convictions were so strong and his sense of their importance so great that he soon learned language that caught the ear and won the warm attention of the great body of voters . . . ."
>
> "Mr. Wilson know how to talk to the people, knew how to win them . . . . His speeches were always on a high plane but they were so clear, so definite, that every man understood."

One more series of quotations: concerning "The Flight from the Fact" of which Hale speaks in *The Story of a Style*, this other book notes of Wilson that his work was

> ". . . widely informed, marked by a mastery of fact even to the slightest detail,"

and also,

> "The prime thing is that he is real, real all through . . . . His mind is *constitutionally incapable of tolerating unreality.*"

As to the adjectives and other impedimenta that blocked the way:

> "His utterance flows easily in clear-cut channels, and goes home in clear, striking sentences."
>
> "With an onrush of words white-hot with speed and suppressed emotion he displayed before them the higher view of political duty."

Such striking opposition views found in any two books is enough to call for some theory of cause: when the books are both the work of the same man, the situation for literary criticism has reached an acute stage.

William Bayard Hale is author of both *The Story of a Style* and *Woodrow Wilson* from which the quotations of the last pages

have been taken.[11] The latter book is pure, undiluted praise, published in 1912; *The Story of a Style* is vindictive attack, published in 1920. True, much new material came in in the eight intervening years but the interesting thing is that the main basis of attack is material in hand noted in the earlier work. Both are, in the main, interpretations of the same subject matter—an amazing study in selection, perverted logic, and suppression.[12] The inevitable hypothesis presents itself that some external and motivating incident occurred to dominate one, perhaps both, extremes of view. The first book was obviously campaign material for the 1912 presidential race; before the second there was a break between President Wilson and Hale on the question of the recognition of Carranza. Hale sent to observe the operation of the Villa government, ardently recommended its recognition. His advice was not followed.

We are accustomed to motivated work in the political field. Practically every rejected politician has written his side of the story. One expects it—and discounts the product. But Hale has done the intellectually dishonest and inexcusable thing of using a

[11] The page references for the quotations are, in the order in which they appear, 214, 136-7, 109, 175, 225, 228, 197. Hale also took the trouble to edit certain of Wilson's speeches in the first presidential campaign. These were published in 1913 as *The New Freedom* and with the sub-title "A Call for the Emancipation of the Generous Energies of a People."

[12] A few of the accusations raise interesting points for consideration, e. g., the question of the use of archaic words took me afield to the Wilsonian theory of the method of portraying a past period, and then to his historical works and depictions of character in past setting—to discover the interesting fact, which Hale of course utterly neglected to mention, that the *now* archaic words are primarily used in writing of a period of which they were a normal, natural part. It is a fascinating point of style and method of vivid portrayal. The theory involved is touched upon in most of the literary papers as "Mere Literature," "An Author's Company," and "A Literary Politician"; it finds its most succinct expression in "The Truth of the Matter," particularly pp. 182-3 *(Selected Literary and Political Papers)* Vol. III where the object of history is given as to "*raise the image* of days that are gone," "to make dead generations live again and breathe their own air." Such an aim throws interesting light on the character and use of words in the *History of the American People* and *George Washington*.

pen dipped in the poison of political hatred for the purposes of literary criticism.

Both Hale's books are worse than unauthentic; both are ruled out in relation to any evaluation—which leaves a practically unanimous decision that Woodrow Wilson was an outstanding master of style, but also casts a shadow of doubt on all authority. Certainly most published opinions on the question have not been dishonestly motivated as that of Hale and yet—there is room for a genuinely dispassionate study on the basis of the fairly complete materials now in. And such a study must face the old question: how judge the excellence of a style? The simple fact that it appears *with speech power does not prove it an element contributing to that power.*

It is far from my intention to consider in detail or attempt to answer the question here. I simply suggest it as a question which is bound to arise in relation to a study, through the Public Papers or at least beginning with them of the elements of the speech ability of Woodrow Wilson. And I do want also to suggest two or three methods of approach rather frequently used in past analyses which, it seems to me, cannot yield valuable results—for example, the pulverizing method, even when it is honestly employed and with laborious "scholarship." It is the favorite of *The Story of a Style.* For its sake words are considered as such, isolated from their context, arranged in strange groupings, counted—as if style were a matter of shuffled words, each holding its full value when standing alone. It is a method of pulverizing a living thing, then considering the dead residue. All the *processes* and *quicks* of Wilson's work, words peculiarly vital to his developmental thought, can be picked up bodily and placed in neat rows down a few pages[13]—but I doubt if the result throws a penetrating light on the source from which they came.

[13] Hale may be noted to have spent so much time in this activity that he furnishes a *reductio ad absurdum* in relation to the method. Interestingly it is a form of criticism which Wilson particularly scorned in his own dealing with literary works. In "Mere Literature" he notes that those who have not the imagination and power to see and interpret "may make shift to do without them," by carefully counting the words an author uses! So "You make the higher degrees of our universities available for the large number of respectable men who can count, and measure, and search diligently." (p. 4)

Nor is the criterion of the "natural" style valid when it is held, as is usually the case, as an absolute standard. A style is only natural or unnatural for and in relation to the particular individual using it. Many have said of this or that man's style, "It is not natural." If we may draw a definition from the context of the statements in most cases, then the natural style = either (1) the style of, or (2) the style particularly admired by, the critic in question. Woodrow Wilson's style was the product of his heredity, his training, and his literary companionship; it was intimately related to his theory of the nature of literature,[14] and affected by power of adaptation, feeling for an audience, seen or unseen, and a constant, burning passion for a cause. The resultant of these and other factors was a style natural *to Woodrow Wilson*—for naturalness is relative and in no way related to standards of simplicity or its opposite. It is of the infinitely broader question of the man behind the work. In so far as the period affects the man, the naturalness of a style is relative to its time. The fashion of the present seems to be directly away from a style of chiseled, polished periods and the rhythm of broad, yet closely-knit exposition. Woodrow Wilson's style would certainly not be "natural" to "The Henna Decade." Perhaps fortunately so.

So much touching—lightly—the matter of literary style. A second question of importance in relation to Woodrow Wilson's speech power is that of form. It becomes increasingly of interest as one runs through the *Public Papers* and notes the predominance of a single method of development. And one may reach the conclusion—I give it simply as my own judgment in the matter—that it is Wilson's best work which is in the form of purposive exposition of a broad situation or a set of principles implying a conclusion.

The question of speech form is so intimately bound up with

[14] In the fact that Wilson's style was of his theory of literature it is not implied that he superimposed on his work a set of standards in any way foreign to it. In basic fact the literary theory was born of his own predilections, type of thought, and initial performances, of his background and training—but it was early formulated and thus given power to consciously guide and influence later work. Such is the value of expression. Theory and practice were intimately interrelated.

that of thought and reasoning. Woodrow Wilson's work took the developmental form and found its truest expression in it because he had the broadly historical type of mind. He dealt in the sweep of things and saw new situations as implied in organic, principle-directed broader situations of which they were necessary parts.[15] The past cast its shadow before. Thus he reasoned and speech form at best is not an artificial arrangement. The words "inductive" and "deductive" have been bandied about rather indiscriminately in regard to Wilson's work. Both types of reasoning are very frequently present in his, as they are in all thought and expression, but the form predominating is systematic implication. It has been noted before as the mold of particular speeches.[16] Many, many others are to be found in the larger records now available but what I am stressing here is not so much the development in any specific case as the general cast of thought—and so of Wilsonian expression at its finest.

The finished product of Wilson's reasoning followed the general trend of development of that reasoning, but it never attempted simply to give back, as a swiftly moving picture on a screen, the materials exactly as they had come. Woodrow Wilson was an historian who did not stop on the far side of the gates to the contemporary and a political scientist who did not pitch his tent on the near side—but also he was a crusader. In his work there is strict relevance of the material actually given *to a conscious purpose*. That is the influence of the crusader. The purpose was not always, not even most frequently, conviction in the—shall we say violent?—sense; it was exposition so arranged as to bring into the light something noted and felt to be of value to the hearers. Wilson did none of the purely pictorial type of thing, portraying simply with the artist's instinct for portrayal. At the opposite pole from his work, for example, is Carl Sandburg's *Abraham Lincoln* with its simple setting down, its non-exacting, largely inclusive relevance. With Wilson materials went through the hands of

[15] For an exemplification of the method with breadth of sweep, see *Division and Reunion*. The first chapter, "The Stage of Development," sketches the implying situation, and from it flows the normalcy of what follows.

[16] This Journal, Vol. X, No. 4, pp. 362, 3; Vol. XI, No. 4, p. 330.

the interpreter as well as the artist. It was of his theory[17] and of his use of expression as a tool, that it should be so. There is no implication that he distorted the subject matter; he absorbed it, read out its forshadowing meaning, then showed, with clarity born of strict relevance, those parts essential to one function of the developing whole—to pointing the way.

All this—the developmental trend of Wilson's thought—explains what to me seems an obvious fact: that his best work was never in rapid-fire defence and never of the point by point proof type. The speeches on the Western tour[18] are, in general, far inferior to those of the war time and pre-defence-of-the-treaty period. Nor is the difference sufficiently explained by the physical hardships of the trip; the form in which the work was, in the main and of necessity, cast drew fundamentally from its power. Woodrow Wilson's beliefs and policies found their proof and justification in their relationship to long-run, systematic developments. Basically they were of an organic whole; they hung together and could not be best proved or disproved in the isolated fragments which, in the heat of verbal battle, became the points at issue. Wilson's peculiar talent was definitely not for debate in the orthodox sense. Not that he did not do some good and telling speech work in the straight linear form. He had the training in speech, the elements of a good speaker which can be brought to bear upon any form. Only this—it was not the form which was of his thought and reasoning and so capable of adding to the rest its own element of power.

One other element I want to suggest. Its influence breathes subtly through all the work. Literary style and logical form contribute to power, and also there is the psychological factor born of deep belief and conviction. It is of the crusader's spirit, this element of conviction in the Wilsonian work, and also of a philosophy of optimism based on a conception of progress toward a goal. And if a goal and the possibility of advance, then a value to

[17] "... the facts do not of themselves constitute the truth. The truth is abstract, not concrete. It is... the right revelation of what things mean. It is evoked only by such arrangements and orderings of facts as suggest interpretations." *Selected Literary and Political Papers*, "The Truth of the Matter." Vol. III, pp. 161-186, at p. 165.

[18] Cf. *The Public Papers of Woodrow Wilson*, Vol. IV, pp. 1-416.

service. Robinson Jeffers, in his poem, "Woodrow Wilson," says that necessary to him was "the huge delusion" that the God of the Stars needed his help. Whether or not a "huge delusion" matters not at all here; only this stands as the important fact—that some such belief did influence mightily in speech power. Wilson's work needed the conviction element the more because it was of a constructive rather than a stormy eloquence, because he did not depend on the excitement of the arena. It may be that there is some "technique" which can be given to assure success in speech without great knowledge of or interest in subject matter but—it still seems to remain a fact that belief begets belief. Intensity can create in its own image. Alone and run wild it becomes, of course, a thing of impossible emotionalism; as a psychological plus to logical form and literary style it means the secret of power.

BYRON'S ORATORY

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WHEN Lord Byron stepped off the dock at Dover in April of 1816 the world gained a poet and England lost a parliamentarian. For there can be little doubt that if Byron had stayed in his mother country, the restless energy which drove him in the end to a hero's death in Greece would have forced him back into active participation in the House of Lords, which he virtually quitted in 1812 after two vigorous speeches. What would have been the result of his career there it is interesting to imagine. He would have been constantly with the Opposition in those days of reaction; he might even have got himself thrown out of the country for purely political reasons as successfully as he did for politico-moral ones. But could he have weathered the storm for a decade or so, the students of oratory would have another master to analyse along with Donne and Burke.

Byron's maiden speech alone tells us what an orator was lost when public opinion banished him to the continent. From early school days he excelled in declamation; as he grew older he developed two other attributes invaluable to the successful public

speaker—a prose style whose chief qualities were clarity, verve, and strength, and a tremendous physical personality which acted on his listeners with the force of an electric shock. We can well imagine the effect when the handsome young noble—he was then but twenty-four—delivered the conclusion of his speech against the Framework Bill, which proposed the death penalty for frame-breaking weavers:

> But suppose it passed; suppose one of these men, as I have seen them,—meagre with famine, sullen with despair, careless of a life which your Lordships are perhaps about to value at something less than the price of a stocking frame;—suppose this man surrounded by the children for whom he is unable to procure bread at the hazard of his existence, about to be torn forever from a family which he lately supported in peaceful industry, and which it is not his fault that he can no longer so support;—suppose this man,—and there are ten thousand such from whom you may select your victims—dragged into court, to be tried for this new offense, by this new law; still, there are two things wanting to convict and condemn him; and these are, in my opinion,—twelve butchers for a jury, and a Jeffreys for a judge![1]

Small wonder that sage counsellors advised him to leave off the making of verses and devote himself to politics, especially since this first success was followed by his equally capable plea for Catholic emancipation. The second speech, though ending on a calmer tone, is no less trenchant and vitriolic than the one on the Nottingham weavers. On any page of it one may find examples of Byron's sure control of the orator's language. Take the paragraph where he speaks of those Anglican schools wherein a hatred of all other sects was fostered:

> Allow me to ask our spiritual pastors and masters, is this training up a child in the way which he should go? Is this the religion of the Gospel before the time of Luther? that religion which preaches "Peace on earth, and glory to God"? Is it bringing up infants to be men or devils? Better would it be to send them anywhere than teach them such doctrines; better send them to those islands in the South Seas, where they might more humanely learn to become cannibals; it would be less disgusting that they were brought up to devour the dead, then persecute the living. Schools do you call

[1] *Letters and Journals*, Edited by R. E. Prothero, London, 1922, II p. 430.

> them? call them rather dunghills, where the viper of intolerance deposits her young, that when their teeth are cut and their poison is mature, they may issue forth, filthy and venomous, to sting the Catholic.[2]

If one reads only this excerpt, the images may appear forced; a complete perusal of the address, with the occasion in mind, reveals a fine mastery of pity and irony, and a live sense of timeliness in driving arguments home. Years later Byron himself said that he thought the speech made little impression. Witnesses who heard it, however, report that it was the one bright spot in an otherwise tedious session, and that the lords left their benches and gathered around the speaker the better to enjoy his wit and eloquence.[3] They report too, that his manner of delivery was quite different from that of the first speech. Since they were both well accepted, this argues for his versatility in adapting his delivery to the subject and the occasion.

In these two speeches it was to Byron's advantage that he was overwhelmingly in the right. But this was not chance. However he might err on personal and artistic questions, he had a habit of being in the right about matters social and political. Whatever may be its success at the time, the judgment of posterity upon an oration will depend first of all upon its content. The greatest eloquence is that which, divorced from the personality of the orator by a hundred years, can awake through its truth the same emotions that it once aroused aided by all the arts of elocution. Byron had high social position, the ability to speak well, an attractively vivid personality, and an instinct for keeping himself in the public eye. All these things would have served him well in parliament. But the final and greatest force in making him a memorable orator would have been his ability to perceive the truth.

Fate had other things in store for him, and except for the impromptu haranguing of Greek soldiers at Missolonghi the Catholic speech remained his last. Yet though Byron lost the chance of a parliamentary career when he left England, he did not cease to be an orator in the wider sense of the word. By far the greater

[2] *Letters and Journals*, II, pp. 436-7.

[3] *Vide* Dora Neill Raymond, *The Political Career of Lord Byron*, New York, 1924, p. 58.

share of what he wrote pre-supposes an audience. Even the journals cannot be interpreted as intimate diaries. He is always talking to some one,—to individuals in his prose, to the world at large in his verse. If one accepts Mill's distinction between poetry and eloquence, Byron is primarily an eloquent writer, rather than a poetic one. He is constantly pouring his feelings into other men's minds; the appeal is direct and unaccidental. He writes not because he wishes to fashion a beautiful thing with words, but because he has something he wants desperately to say to somebody. Recent commentators have been strongly impressed by this rhetorical quality of Byron's verse. Howard Mumford Jones in his centennial essay remarks that Byron had "the impatience of an orator, and the orator's contempt for finicky concerns of style."[4] And Professor Adolphus Jack in one of his essays on modern English poetry says, in the same vein:

> Poetry is a record of feeling; oratory is an appeal, based, of course, on emotional experience, but meant to excite feeling. Great oratory, and Byron's is superbly great, forces a contact between the emotions of the audience and the emotions of the speaker. Poetry displays its own heart; Oratory tears open the heart of the listener.
>
> If we look at Byron's poetry from this point of view, we shall find that, just in so much as it is deficient in the pure inner quality of truthful poetry, it is proficient in the more external quality of oratory.[5]

Professor Jack's distinction, however, implies an antithesis which one hesitates to accept. It is at least partly due to a concept of poetry and rhetoric as things almost antagonistic that Byron has suffered so severely at the hands of English critics. No writer has been attacked more often or with greater virulence;[6] and the chief complaint has usually been that he does not write like Tennyson or Keats; that instead of displaying his own heart, he "tears open the heart of the listener;" that he perverts poetry to the uses of polemic. It has remained for the present generations of critics[7]—although French and German writers pointed

[4] *Yale Review*, 1924, N. S. 13, pp. 136-7.

[5] A. A. Jack, *Poetry and Prose*, London, 1911, Essay on Byron.

[6] e. g. by Carlyle, Thackeray, Swinburne, Saintsbury, Watts-Dunton, Lionel Johnson.

[7] e. g., Oliver Elton, H. J. C. Grierson, Sir Arthur Quiller-Couch, W. P. Ker, A. A. Jack.

the way long ago—to discover that if Byron did not write like Tennyson and Keats, he *did* write like Marlowe, and Milton, and Burke; that time and again he equalled or surpassed these masters of rhetoric; and that in half a dozen volumes of impassioned eloquence he produced much that even under Mill's definition, deserves the name of poetry.

For the better understanding of Byron, I am inclined to exchange Professor Jack's statement of the relation between poetry and oratory for a concept set forth in this journal three years ago by Hoyt H. Hudson,—the concept that poetry may differ from rhetoric only in degree, that poetry may be considered the peak of the highest waves of eloquence, that poetry may often result when the intent and method are wholly rhetorical. This, I think, is what happens very often with Byron—in *Don Juan,* in the dramas, and particularly in *Childe Harold.* The reader is borne along, perhaps for pages, on a stream of oratory; then suddenly there emerge lines to which the name of poetry may not be denied, lines like:

> Between two worlds life hovers like a star
> 'Twixt night and morn, upon the horizon's verge.
> How little do we know that which we are!
> How less what we may be! The eternal surge
> Of time and tide rolls on, and bears afar
> Our bubbles; as the old burst new emerge,
> Lashed from the foam of ages; while the graves
> Of empires heave but like some passing waves.

Or will the reader say that this, too, is only impassioned eloquence? If so, then a great many names now included in the long line of English poets will have to be transferred to the rolls of the rhetoricians.

To find splendid examples of Byron's oratory one has only to close his eyes and split the pages of those poems upon which his fame depends. A score of passages from *Childe Harold* have been quoted so often that it is needless to quote them again: the apostrophe to the ocean, the stanzas on Waterloo, the storm in the Alps, the gladiator "butchered to make a Roman holiday," Venice "throned on her hundred isles," Rome "childless and crownless in her voiceless woe." The last two cantos of *Childe Harold* are one gigantic oration, sometimes poetic, always eloquent. The same

may be said of some of the dramas; *Cain* can be adequately judged only if one considers it not only as a dramatic poem, but also as an oratorical indictment of orthodox Christianity. Even in the short lyrics the same note is heard. "Oh! snatched away in beauty's bloom" is a threnody, but it is not the involuntary cry of personal pain; it is the calmer cadence of one who speaks his sorrow to others over the grave. In his last lyric, written on his thirty-sixth birthday, Byron exhorts himself as he might have exhorted a regiment of Suliotes before Lepanto:

> Awake! (not Greece—she is awake!)
> Awake, my spirit! Think through *whom*
> Thy life-blood tracks its parent lake,
> And then strike home!

Perhaps lines like these do not belong in that inner grove of English poetry where Keats' nightingale consorts with Shelley's skylark. But they are stirring and strong; and they too, shall not be forgotten.

Although Byron gave up speaking when he left the House, he was still to put countless speeches into the mouths of his dramatic characters. Of one of these, the soliloquy of Manfred in the second act, Goethe said:

> We recommend it for serious practice to all lovers of declamation. Hamlet's monologue is here intensified. It will take considerable art to pick out the interpolations and yet keep the connection and flow and smoothness of the whole. Besides it will be discovered that a certain vehement, even eccentric expression is needed in order to do justice to the intention of the poem.[8]

Students of declamation have not followed Goethe's suggestion, and *Manfred* has been left to the literary critics. But there is advice to the latter, too, in this passage, advice that has often gone unheeded. The intention which Goethe mentions, we take it, is primarily rhetorical; and it in no wise disturbed him that a poet should have such an intention. Coming from one of the finest critics this should give pause to those who start from the premise that poetry must be "pure" to be great.

In the *Vision of Judgment,* at once the greatest of our verse

[8] *Goethe's Literary Essays,* New York, 1921, p. 204.

satires and the only successful parody of Milton every written, Bryon was able to duplicate Milton's debate between the fallen angels with a debate between Satan and Michael over the soul of George the Third. The rare wit of this scene often causes the skill with which the evidence is marshalled to escape notice. Bearing in mind that St. Peter is the judge, witness the consummate cleverness of Satan's concluding argument against George.

> Five millions of the primitive, who hold
> The faith which makes ye great on earth, implored
> A *part* of that vast *all* they held of old,—
> Freedom to worship,—not alone your Lord,
> Michael, but you, and you, St. Peter! Cold
> Must be your souls, if you have not abhorr'd
> The foe to Catholic participation
> In all the license of a Christian nation.

Surely it is not going to far to say that this is precisely the kind of mental dexterity which made Fox and Sheridan so formidable in their time. It might be mentioned in passing that Byron's habit of italicizing important words, which the above stanza illustrates, is another indication of the oratorical intention of his lines. He was alive to the sound of what he wrote, but he heard it spoken rather than sung.

There was another respect in which Byron was admirably suited for parliamentary debate. Aristotle urged the rhetorician to prepare himself for the public life by the study of law, finance, war, and commerce. Of all these things Byron had a comprehensive knowledge. The reader of *Don Juan* or the *Letters* is amazed at the amount the man knew; he juggled masses of information which the average scholar can keep track of only by means of a cross-indexed filing cabinet. Byron has been accused of lack of foresight and lack of restraint; no one may accuse him of lack of information.

In his best poems Byron never nods. One will agree that there are countless passages which are unpoetic. Seldom, however, are they uninteresting. Now and again attempts have been made to give the cream of *Childe Harold* by selected stanzas. These attempts always fail, first because the cumulative effect of the whole is ruined, and secondly because the limits of the reader's attention

are no longer taken into account. Byron's expert use of common rhetorical devices such as antithesis, climax, and anticlimax have often been noticed. What has not been clearly pointed out, I believe, is that those passages which are sometimes severely criticized on poetic grounds coincide remarkably with the times when the reader's attention can no longer be held at a high level. The strain is relieved by these intervals of more conversational writing, and the mind prepared for another emotional appeal.

A short time ago the Bishop of Durham wrote that Byron was one of the few poets who could be understood from the first page to the last by the man in the street.[9] This is true, not merely because of his style which is always clear, even where it defies grammar, but also because of the nature of the ideas and emotions with which he dealt. These respectively, are neither philosophic nor oversubtilized. He found his content in that large range of common ideas and fundamental emotions shared alike, whatever their overtones, by peer and pauper. This is not only the subject matter of all great poetry of widest appeal; it is the subject matter of oratory as well. Byron would not have needed to change his interests in the slightest to have become an orator.

Byron's greatest eloquence, of course, occurs in his verse, for it is there that he is talking to the largest audience. And it is the eloquence of genius. Goethe said that Byron produced his poems as a woman produces a lovely child, without knowing how it was done. How far the creative process was conscious with him it is impossible to determine, but probably Goethe was close to the truth. One ventures a guess that invention, ordering, and style followed one another with astonishing speed. He compares himself to the tiger, that seizes its prey or misses it with a single spring. His work bears out the comparison, for where it succeeds, it succeeds admirably; and where it fails it fails utterly.

In the fame of Byron the poet, however, the fame of Byron the *prosateur* has been obscured. Eighty years ago the French critic, Villemain, called Byron one of our best prose writers.[10] Few

[9] Herbert Hensley Henson, *Byron: The Rede Lecture for 1924*, Cambridge, 1924.

[10] A. F. Villemain, *Etudes de littérature ancienne et étrangère*, Paris, 1847, pp. 387-8.

persons in England and America believe it yet. The reason, doubtless, is that Byron's letters are seldom opened these days save for historical purposes. Once they are read as literature, the reader cannot fail to be impressed by their clarity, their freshness, and their vigor. Strange, that in all the prose anthologies compiled for the use of college students the work of Byron never appears. The easy strength of the *Letters* gives us a hint of what he would have been able to accomplish in more formal prose had he so willed. I beg to quote out of hundreds—even thousands—of fluent passages, the conclusion of his remonstrance to the government which by his death he was to save:

> Allow me to add, once for all,—I desire the well-being of Greece, and nothing else; I will do all I can to secure it; but I cannot consent, I will never consent, that the English public, or English individuals, should be deceived as to the real state of Greek affairs. The rest, Gentlemen, depends on you. You have fought gloriously;—act honorably towards your fellow citizens and the world, and it will then no more be said, as has been repeated for two thousand years with the Roman historians, that Philopœmen was the last of the Grecians. Let not calumny itself (and it is difficult, I own, to guard against it in so arduous a struggle) compare the patriot Greek, when resting from his labours, to the Turkish pacha, whom his victories have exterminated.[11]

Thanks to Byron, Philopœmen was not the last Greek. Remembering this, and his poems, no one can regret that he was denied the more limited destiny of an English parliamentarian. For a proper understanding of his work, however, it is indispensable that one bear in mind the oratorical bent of his genius. If this is done, perhaps we may be able to wring, even from those who set the narrowest limits on the scope of poetry, a belated recognition of one of the most eloquent of English writers.

AN APPROACH TO THE PROBLEM OF "CHEST RESONANCE"

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FOR at least one hundred and twenty-five years "chest resonance" has been an interesting and elusive problem in the study of vocal science. Teachers of voice early attached signifi-

[11] *Letters and Journals*, VI, p. 278.

cance to the vibration of the walls of the chest. Not until the time of Helmholtz[1], however, did the discussion begin to crystalize into a definite division of opinion.

> "Until the publication of Helmholtz's work vocal theorists had known practically nothing of acoustics. The fact that the tones produced by the vocal cords are increased in power and modified in quality by resonance of the air in the mouth-pharynx cavity came as a distinct revelation to the theoretical student of the voice. Helmholtz confined his experiment and demonstrations to the mouth-pharynx cavity in producing the various vowel and consonant sounds. But vocal theorists at once extended the idea of air resonance, and connected it with the vibration of the air in the chest and nasal cavity."[2]

After these many years of bandying terms, the division of opinion is rather sharply marked; writers either accept chest resonance enthusiastically as a fortunate and much-to-be-desired phenomenon, or else reject it flatly as an anatomical and acoustical impossibility. The following quotations are representative of this division of opinion.

As one of the acceptors of chest resonance, Fillebrown makes the statement that:

> "The larger the resonance chamber the greater the reënforcing capacity. The largest air chamber in the body is the chest which serves not only as a wind chest but also as a resonance chamber. The necessity for chest expansion therefore is not as generally supposed merely for air, but to increase its size as a resonance chamber."[3]

Curtis says much the same thing in slightly different words:

> "It is this very increase and combination of facial and thoracic tone fortification, or overtone production, which gives the enormous carrying power to the tones produced by this method."[4]

San Carlo and Daniel leave no confusion concerning their views:

> "The accessory part of the vocal mechanism which adds character and individuality to the voice is the resonating faculty

[1] Particularly his *Sensations of Tone*, 1885.

[2] Taylor, David C. *Psychology of Singing*. Harcourt, Brace & Co. N. Y. 1922. p. 61.

[3] Fillebrown, Thomas. *Resonance in Singing and Speaking*. Oliver Ditson Co., Boston, 1911. pp. 49-50.

[4] Curtis, H. H. *Voice Building and Tone Placing*. Appleton & Co. N. Y. 1909. pp. 66-67.

possessed by certain organs and cavities of the body, which are the thorax, or chest cavity; the trachea; the larynx; and the pharynx.

"The chest cavity is a resonating cavity as it is open. Its dimensions depend not upon the amount of air it encloses but upon the will of its director. This resonance is secured by permanent expansion of the thoracic cavity during speech and song."[5]

An interesting, if somewhat extreme point of view is that presented by Scott:

"Some scientific writers on phonology declare that there is and can be no such thing as chest resonance. . . .

"Nevertheless I believe it to be a fact. Scientifically it may be preposterous, impossible; then all the more should we rejoice in its possession. For my belief I rely upon the testimony of two senses, hearing and feeling.

". . . If chest resonance is impossible then I am forced to conclude, with Doctor Guilmette, that in the case of the Orotund, at least, tone begins in the chest itself, and is not initial at the vocal bands. Account for it as we may, chest resonance is a precious fact, the crowning glory of the perfected human voice."[6]

These are some of the arguments presented for the existence of chest resonance.[7] About as many writers hold the opposite view, i. e., that chest resonance is impossible. Only a few of these need be mentioned. Woolbert and Weaver say that:

". . . the lungs are a helpless bag in breathing, their only function in tone making is to supply the air for the vocal cords in the manner desired."[8]

Muckey tells us that the chest is a closed cavity during voice production and therefore chest resonance is absurd.[9] Aikin says that only open cavities can reënforce the sound, and he names only

[5] San Carlo, I. & Daniel, P. *Common Sense of Voice Development.* G. Schirmer, N. Y. 1906. pp. 125; 48.

[6] Scott, John R. *The Technique of the Speaking Voice.* Stephens Co., Columbia, Mo. 1915. p. 214.

[7] Other authors favoring this existence are: Alport, Brown, Hubert, Lankow, Reineke, Tubbs.

[8] Woolbert and Weaver, *Better Speech.* Harcourt, Brace & Co., N. Y. 1922. p. 83.

[9] Muckey, Floyd S. *Natural Method of Voice Production.* Scribner's Sons, N. Y. 1915. p. 59.

the mouth, nasal and pharyngeal cavities as the resonators of the vocalized tone.[10]

This is the "clash of opinion." In all probability a portion of the difficulty is due to an ambiguity in the term resonance. By *resonance* the physicist ordinarily means that amplification of a sound wave caused by repeated reflections of the sound wave within a cavity or chamber; such amplification as occurs, e. g., in the mouth of a speaker. Not to be confused with this is another means of amplification which may be called *forced vibration*. This is the vibration set up in a mass or body by means of a mechanical shaking. The sounding board of the piano is a good example of this. The vibrating strings shake the sounding board to which they are attached, thus "forcing" the board to vibrate with their frequency, hence the name, forced vibration.

Different physical conditions are necessary for each of these two forms of amplification. Resonance requires a cavity; forced vibration usually occurs with a solid mass. Resonance requires that the cavity be tuned to the sound that is to be amplified; forced vibration makes no such demand of the mass that is set into movement. The tubular structure and variable length of the slide trombone as compared with the fixed mass of the sounding board of a piano are examples of these differences in physical requirements.

Those who have discussed chest resonance from an anatomical point of view have shown the improbability that the chest cavity can act as a resonator, in the true sense of that term. Filled completely with the spongy, moist tissue of the lungs, it is the exact antithesis of the ideal resonator. From this same anatomical view, however, the bony framework of the chest cavity might very well be an area of forced vibration, analogous to the sounding board of a piano.[11]

[10] Aikin, W. A. *The Voice*, Longmans, Green & Co., London, 1920. p. 36.

[11] It has been suggested that the air cells in the lungs themselves act as small resonators. However, there are approximately six hundred million air cells in the lungs of an adult man; all contained within a total volume of two to three hundred cubic inches. A moment with pencil and paper will indicate the approximate average size of these cells. Furthermore, as the breath is expelled, these cells become even smaller.

In the midst of this welter of argument, counter-argument and definition, some experimental work seemed desirable. Accordingly several resonators were studied using a special stethoscope.[12] The influence of casual sounds was avoided by surrounding the diaphragm and bell of the stethoscope with a soft rubber ball, only the point of the localizer protruding. Wood, brass, glass, and bone resonators were used; the last to approximate the bony resonators of the vocal area. Tuning forks were held over the mouths of these resonators, so that the amplifying reflections were set up within. The point of the localizer was then placed against the wall of the resonator, the experimenter listening for audible indications of vibration of the wall due to the reflections within. Such indications, if existent at all, were so faint as to be indiscernible within the limits of intensity supplied by the fork. However, when the base of the fork was placed against the resonator, thus setting up forced vibration, the result was clearly audible. The contrast between the lack of vibration due to resonance and the amplitude of the forced vibration was unmistakable. So far as this is an indication, the vibration which is felt in the walls of the chest is a forced vibration and not the result of any resonance occurring within the cavity.

Since anatomical reasoning and experimental tests both indicated that the vibrations of the walls of the chest are of the forced variety, it seemed that a study of the frequencies of these vibrations would yield some valuable information. So apparatus was set up to photograph these mechanical shakings.[13]

This apparatus consisted of a modified telephone transmitter[14], a three stage audio amplifier, and a phonelescope. The diaphragm was removed from the transmitter, leaving a small pin extending from the carbon button to a point 1 mm. beyond the circular frame

[12] The stethoscope used was a very sensitive model designed by Mr. C. E. Hodlick of Sharp and Smith, Chicago, and called by him "The Auscultoscope." Several features are incorporated which make it very useful for investigations of this kind, as well as for the general routine of a speech laboratory.

[13] We are indebted to Prof. A. R. Gilliland of the Department of Psychology for access to a jar and light proof room in which this apparatus was located.

[14] Secured through the courtesy of A. B. Smith, Automatic Telephone Company, of Chicago.

of the transmitter. This diaphragm was removed to increase the sensitivity of the apparatus. With it in place, this transmitter would pick up a vocalized sound anywhere within a radius of six feet; but with this part removed, vocal sounds were ineffectual outside a radius of three inches. This meant that the transmitter would pick up the vibrations of the bones only, and not a refracted sound coming from the mouth of the subject. The amplifier differed from the ordinary audio amplifier hook-up in one particular only, namely, the usual high resistance input transformer was replaced with an ordinary telephone transformer with a ratio of one to three. This change in the circuit was made to accommodate the low voltage current required by the carbon granules in the transmitter. From the amplifier, the current was led into an electromagnet attached to the back of the phonelescope and actuating its diaphragm.[15]

The sensitive film was carried past the point of exposure on a large drum driven by a double spring phonograph motor. After this apparatus had been tested for faithfulness and accuracy[16], the following procedure was used.

The same series of resonators used with the stethoscope was subjected to examination with this apparatus, with results similar to those secured by ear. When the tuning fork was placed in contact with the resonator, causing forced vibration, the amplitude of the resultant curve was very wide. When, however, resonance alone was induced, the apparatus failed to register any vibrations in the walls. A further indication that the vibrations in the chest are of the forced variety.

But the chief interest lies in the vibrations of the chest itself, and in a comparison of the frequencies of these with the frequency of the voice as the speaker intones a given vowel.

So another phonelescope, with a megaphone attachment in

[15] The phonelescope is a simple device for transferring the movements of a diaphragm to a vibrating mirror. A beam of light sent to this mirror is reflected in such a way as to record on a sensitized film the movements of the diaphragm.

[16] For details of set-up and tests, and methods of measuring the recorded curves, cf. Simon, Clarence T. "Variability of Consecutive Wave Lengths in Vocal and Instrumental Tones," *Psychol, Mon.*, XXXVI, No. IX, pp. 41-60.

place of the electro-magnet, was included in the set-up. This was so placed that the beam of light from its mirror focused on the film immediately above the point of focus of the beam from the other phonelescope. Thus the two records were at all times vertically comparable.

Seven areas were selected from which the vibrations were photographically recorded: first, the right wing of the thyroid cartilage; second, the medial line of the sternum at the level of the second rib; third, the medial section of the right seventh rib; fourth, the corresponding area on the left side; fifth, the medial line of the sternum at the level of the sixth rib; sixth, the medial portion of the clavicle on the right side; seventh, the corresponding part on the left side.

The small pin from the carbon button was placed in contact with the first area named; and the subject, taking his pitch from a tuning fork, intoned the vowel "O" as in "old," at a pitch of 128 d. v. The voice wave and the chest wave were recorded simultaneously on the film; the procedure being repeated for each of the points named.

The wave lengths on these films were measured with a measuring microscope, mounted on a vernier graduated to read to .01 mm., and the resulting measurements plotted on graphs. From a study of these graphs certain conclusions were reached concerning the frequency of the chest vibration for the pitch and the vowel used in the study:

1. The frequency of vibration of the bony parts tended to agree with the cord tone. Any general increase or decrease in the frequency of the cord tone was matched by a similar change in the frequency of the bone vibration. The maximum variation between the two, occurring in all the cases studied, was seven vibrations, or less than a half tone at the pitch used in the experiment. Further, this close agreement was true, not only for the long time fluctuations of the voice, but also to a considerable extent for the wave by wave fluctuations found in a finely analyzed tone.

2. The greater the distance from the vocal cords, the more the frequency of the bone vibration varied from that of the cord tone. In all subjects, the frequency of the right wing of the thyroid followed the vocal tone most closely, while that of the seventh ribs differed most widely.

3. The frequency of vibration of the bony areas was that of the fundamental of the voice tone.

Drawing all these threads together, the following seems a legitimate explanation of the so-called chest resonance. It consists of forced vibrations, caused by the mechanical shaking of the vocal cords; forced vibrations whose frequency corresponds to the frequency of the fundamental of the cord tone, and which are in no way to be considered as indicative of any resonance occurring within the cavity. Thus the entire thoracic area, rather than being a resonating cavity, as has sometimes been supposed, is a sounding board comparable (within limits) to the sounding board of a piano.

So much for "an approach to the problem of 'chest resonance.'" The contribution of this phenomenon to the vocal tone, or, in other words, the limits within which the chest actually is analogous to the sounding board of a piano, is a question for further research.

A NOTE ON GESTURE AND LANGUAGE*

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THE Anglo-Saxons tell us that Frenchmen make many gestures while speaking. It is true of the Frenchman that emotion seems to take entire possession of him, and that he expresses himself not only in words, but also in gestures and attitudes.

The Frenchman does make gestures, expansive gestures, but not so exaggerated as is generally thought. It is the same with gesture as with accent; in both of these, one notices what is foreign to his own accent and gesture. People say to me: "You have a very strong accent when you speak English." I do not think I have a strong accent; rather, I have simply a French accent much weaker than that I ought to have in speaking the English language, a language more harsh and more strongly accented than the French. It is the same with my gestures and with those of hundreds of my compatriots. If you notice our gestures it is because they are not the same that you are accustomed to see in America.

* Based on a report given before the Linguistic Society of America, Cambridge, December 27, 1926.

The Americans, too, have gestures which, like their language, are strongly accented; only one never pays attention to them because they are common every-day gestures. Gesture is particularly adapted to the expression of feelings, and the Anglo-Saxon expresses his feelings just as forcibly as the Frenchman, when he has occasion to do so. Observe him at the bar, in the pulpit, on the platform, and you will notice that at the very moment that he is full of his subject he has need of all the means possible to express his feelings. He gesticulates,—he gesticulates violently, and he is right; for to suppress gesture would be to suppress feeling.

It is hardly necessary to point out that at times the gesture is the indispensable complement of the word. What meaning would the following sentences have if pronounced by a motionless person? *Here is my book. It is this high.*—Absolutely none! But a locative gesture with a finger will give full meaning to the first sentence, and a prone hand at some distance from the ground will give to the second all the clearness necessary.

Gesture then is necessary; it exists in all languages, and is either more or less conventional or else springs from impulse; but it is different in its essential characteristics from one language to another.

If we observe a Frenchman speaking his own language with a view to determining the relation that exists between his gesture and his language, we shall notice that the gesture precedes the word that the speaker desires to stress.

Let us observe the English gesture and its time relation to the word. The English gesture, the stroke, synchronizes with the word which the speaker intends to emphasize. There exists between the gesture and the pronunciation of the two languages mentioned, a close relation to which I should like to draw your attention. In French the organs of speech are in position before the emission of sound; that is, the vocal gesture precedes the sound. If direct observation is not enough, the records which experimental phonetics give us leave no doubt on this point. This is one of the most significant characteristics of the French language. In English the vocal gesture is simultaneous with the emission of sound. We see, then, the close relation that exists between gesture and pronunciation in these two languages: we have anteriority in the French, synchronism in the English.

The problems that confront linguists are so complex and so subtle that we cannot disregard any new element of information relating to them; and the study of gesture might lead us to the acquisition of new elements which, until now, have been ignored. The method of procedure would be to gather observations, to search for psychological elements, and physiological ones, which are common to both gesture and pronunciation. I believe this is a new approach to certain problems of linguistics.

Let us take an example of a practical nature. Everybody knows that it is difficult to execute, at the same time, certain movements which are not naturally coördinated. For example it is difficult to pat the head with one hand while rubbing the stomach with the other. Why? Because these two motions do not naturally coördinate. You can do it, anyone can do it, but not without a certain amount of training. Bodily gestures, especially those of the hand and those of the vocal organs, are, as we have seen, naturally coördinated. He who speaks his mother tongue makes naturally the gesture that belongs to that language. If you speak a foreign language while keeping the gesture of your mother tongue, you are just trying to pat your head as you rub your stomach. The result must be a confusion in the nature of the movements of gesture and those of pronunciation. The movements which suffer most in this confusion must be those involving the action of muscles of smaller volume whose nervous control is more subtle, that is, those of pronunciation. From my own experience I find that when, while speaking English, my familiarity with the subject and my knowledge of the vocabulary are adequate, I am free to turn my attention to the gesture, and to time it according to the rules of the English gesture, I feel that under these conditions my pronunciation improves to a great extent.

It is an help, then, to use gestures, to sketch in space representative movements which coördinate with the accent and the intonation of the language, while at the same time helping its measure and insuring its effect.

Of course this advice is not for mere students; a source of information of much more immediate use to them is the study of plain phonetics, for we can scarcely consider gesture as a direct approach to the study of pronunciation. This application of gesture concerns those who already speak French, who have been interested

with profit in the study of the laws of eurythmics, and who are still searching for other ways to better their language.

Where will these find the elements of information necessary to the understanding of the French gesture?

The English gesture, the stroke, with its essential characteristics, can be described. For example, I have just read with profit the excellent and accurate description of it in Mosher's *The Essentials of Effective Gesture.* This book has been for me a revelation of the value and spirit of the English gesture.

The French gesture plays in so much space, and follows a rhythm so complex, that it seems to evade description. The only book, to my knowledge, treating of this subject, *Le Geste* by Hacks, proves to be an absolute failure in describing accurately the French gesture. To my mind, all attempts to describe the French gesture would result in rendering it mechanical and false.

If the French gesture evades description, it does not escape observation. We have in America professors of French nationality, and some occasional lecturers, whose gesture may be observed with profit by those who feel the necessity of acquiring at least the principle.

But a word of caution: When you are moved to attempt an imitation, let it be with prudence, discretion and sobriety; for, with the French gesture still more than with all other gesture *"you must acquire and beget a temperance that may give it smoothness."*

RECENT DISCUSSIONS OF STANDARDIZATION IN AMERICAN PRONUNCIATION

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WHEN we consider that the list of those who have written extensively on standards of speech during the last quarter-century includes such a jumble of names as Robert Bridges, Marguerite E. DeWitt, Windsor P. Daggett, Henry James, Daniel Jones, John S. Kenyon, George Philip Krapp, Thomas R. Lounsbury, H. L. Mencken, Louise Pound, W. A. Read, Fred Newton Scott, Henry Sweet, William Tilly, and Henry Cecil Wyld, we

wonder how we can find a common denominator for so many different points of view, and whether it is possible to treat them all with the fairness they deserve. But after eliminating minor differences we find that in the main they fall into two groups, with one or two writers not quite certain of their allegiance.

In all definitions of standard speech some range of individual variation is allowed, and any individual's speech is considered standard until it quite noticeably departs from the norm of the acknowledged speakers of the "correct" form. An adequate definition is that of Krapp, who says,

> "Speech is standard when it passes current in actual use among persons who must be accounted as among the conservers and representatives of the approved social traditions of a community."[1]

And Miss DeWitt says substantially the same,

> "It is never the valid business of a grammarian or a phonetician to create a standard; he is there, in part, to record to the best of his ability the current standard that has grown out of good usage."[2]

Some of the questions upon which hinges the discussion of the nature of our standards are the following:

I: Is there a world-standard of English pronunciation?

II: What claim has the speech of southern England to be considered a world-standard?

III: What claim has the speech of southern England to be considered the standard for America?

IV: Is there a distinct American national standard?

V: What are the criteria of a good standard?

I

Is there a world-standard of English pronunciation? Until recent years the word "world" would hardly have been included in the question. The English phoneticians, fathered by Henry Sweet, were busy analysing the speech of southern England and determining its standard of usage. In the main they did not attempt to evaluate the other dialects of English; they simply ignored them. With the exception of Richard J. Lloyd, whose

[1] *History of the English Language in America*, II, 7.

[2] *Euphon English in America*, xv.

little book entitled *Northern English* appeared in 1899 as a protest against the dominance of the southern dialect, there were, for some time, no competent phoneticians interested in the other dialects. Since that time we have had a capable analysis of Scotch speech in William Grant's *The Pronunciation of English in Scotland,*[3] and analyses of various aspects of American speech in Kenyon's *American Pronunciation,* Krapp's *Pronunciation of Standard English in America* and his *History of the English Language in America,* and Mencken's *American Language.* Other dialects have not been so fortunate. Joyce's *English as We Speak It in Ireland,* is inadequate from a phonetic point of view, and there are, so far as I am aware, no systematic accounts of native English speech in other parts of the world. Even so, a comparison of the southern and northern English, the Scotch, and the American varieties will go far in enabling us to determine whether there is any such thing as a world-standard. Some writers apparently accept the existence of such a standard. Lounsbury thought that in the vast majority of words there was substantial agreement among educated speakers wherever English was spoken.[4] Krapp speaks of "a generalized standard English speech, which is approximately the same among all cultivated persons, whether they are residents of London or Chicago or Melbourne or Vancouver,"[5] though it will later be seen that elsewhere he considerably modifies this statement. Mr. Tilly, Mr. Daggett, and Miss DeWitt are so certain of this world-standard that they have appointed themselves missionaries to the unbelievers. In opposition to this point of view we find such opinions as that of F. N. Scott, who believes that "in this country, as in England, there is no standard of pronunciation that is universally recognized, the dictionaries to the contrary notwithstanding,"[6] while Jones thinks that the southern English standard is understood in all parts of the world, but is not used except by a very small minority of the English-speaking people.[7] Specifically,

[3] Later revised under the title of *Speech Training for Scottish Students.*

[4] *The Standard of Pronunciation in English,* 19.

[5] *The English Language in America,* I, 295.

[6] *The Standard of American Speech,* 8.

[7] *An English Pronouncing Dictionary,* ix.

it is not a question of *some* world-standard, but of the world-wide acceptance of the southern English standard, the only one seriously proposed for universal use.

II

What claim has the speech of southern England to be considered a world-standard? Is it the claim of widespread usage? It must not be supposed that even a majority of southern English speakers use it, much less any great number outside of southern England. Henry Cecil Wyld says that "*on the whole,* it is the speech in vogue at the Court, in the Church, at the Bar, at the older Universities, and at the great Public Schools."[8] This speech has undoubtedly influenced the other forms of English ever since the fifteenth century. In a modification of its seventeenth-century form it crossed the Atlantic; in its eighteenth-century form it served as the basis for the modern Scotch and Irish dialects; in the nineteenth century it was carried to the far corners of the earth. But in none of the colonizing movements was the speech carried by "the Court, the Church, the Bar, the older Universities, and the Great Public Schools," but by middle-class people whose speech only approximated the southern standard. Travelers from southern England, however, kept the colonies familiar with the southern dialect, so that all understood it, even though they did not speak it. Cultivated colonials and Americans, some of whom respected the authority of the standard, tended to accept it, generally with some modification. This, in brief, is the basis for the argument that the southern English dialect is the standard of the world. The belief is held by some English phoneticians, though not by all, and by a small group of Americans headed by Mr. Tilly, Mr. Daggett, and Miss DeWitt. Wyld has gone so far as to say that the standard is inherently superior to other forms in its "high degree of acoustic distinctness"[9] But few Americans have been convinced of this, and even in Great Britain dissenters are numerous. The Scotch, while admitting the influence of southern English on their speech, have recognized a standard of their own for teaching in the schools. Lloyd recorded what he considered

[8] *Historical Study of the Mother Tongue,* 355; see also his *History of Modern Colloquial English,* 2-3.

[9] *Historical Study of the Mother Tongue,* 357.

the normal pronunciation of "educated people, born and bred in Northern England, between the latitudes of Birmingham and Durham," and thought this speech superior in several respects to the southern.[10] Jones explains that he records southern English in his books principally because he is more familiar with it than with any other of the "many suitable standards of English pronunciation."[11] And the Poet Laureate, Robert Bridges, believes that southern English, because of its increasingly large number of homophones, its excessive obscuration of unaccented vowels, and its telescoping of syllables, is a degraded and inherently undesirable standard. Such was the thesis of his *Tract on the Present State of English Pronunciation,* first published in 1910. At that time he argued for the superiority of northern English.[12] In 1919, he maintained, in his tract *On English Homophones,* that the language was being impoverished by the prevalence of the southern English standard of speech, in which homophones were exceptionally frequent, and that the dialect had no claim to exclusive preference. He said that "with the small local holding which the Southern English dialect can claim on the map of the British Empire . . . it must show proof that it possesses very great relative superiority before it can expect to be allowed even a hearing."[13] So much for the virtues and vices of the dialect. We have seen that the support for it is by no means as unanimous as some of its proponents would have us believe. For practical purposes, however, it is less important to note its inherent qualities than the extent of its use.

III

What claim has the speech of southern England to be considered the standard for America? If it is to be accepted there must be a considerable number of Americans who use it in their daily life. What are the facts? Early in our national history Noah Webster thought that our speech had already departed greatly from the usage of England. It is probable, however, that

[10] Preface to *Northern English.*

[11] *Outline of English Phonetics,* 4.

[12] For a more thoroughgoing comparison of the merits of southern and northern English see R. E. Zachrisson, "Northern English or London English as the Standard Pronunciation," in *Anglia,* xxxviii, 405-432.

[13] Pp. 44-45

Webster's patriotism influenced his observation, even as, in our own day, patriotic motives have undoubtedly colored Mr. Mencken's otherwise admirable *American Language*. Throughout the nineteenth century the discussion continued, usually, in part at least, on patriotic grounds. By the beginning of the twentieth century there were a few competent linguists unhampered by patriotic bias, and their number has somewhat increased since that time. In 1895, Oliver F. Emerson, in his *History of the English Language*, recognized a distinct American variety; thought it impossible for nations so far separate as England and the United States to conform to a single standard; remarked upon the greater uniformity of speech in America; and noted that America, unlike England, had no single locality whose speech was recognized as a universal standard. A few years later, Lounsbury, though he considered the notion that the standard could be found only in London a "venerable myth,"[14] found few major distinctions between British and American usage,[15] but the word "major" is significant, since most dialects differ from each other only in a great number of minor details. In 1905, Henry James found American speech degenerating as badly as Robert Bridges, a few years later, was to find southern English; and although James made no direct comparison with English speech it is probable that he had southern English in mind as the standard from which American speech had so carelessly degenerated. In 1912, *The Principles of the International Phonetic Association* recorded a specimen of American English in what it called the "typical pronunciation for New York State and the central portion of the United States." This specimen differed somewhat from those of northern and southern British and Scotch speech recorded along with it, but loses authority because of several glaring inaccuracies. In 1915, Louise Pound, in an article entitled "British and American Pronunciation—Retrospect and Prospect"[16] pointed out many of the detailed differences between the two dialects. She noted that the unaccented medial vowel was much more often lost in British than in American speech; that the loss of terminal "r" was more common in Eng-

[14] *The Standard of Pronunciation in English*, 216.
[15] *Ibid.* 23-24.
[16] *School Review*, June, 1915.

land than in America; and that American usage retained the "flat a" [æ][17] in many words in which British usage had replaced it with the "broad a" [a]. These and other differences led her to believe that American speech has been much more conservative and stable than British during the past century. She observed that the two forms of speech had separated so far that each provided comedy parts on the stage for the other. About this time both F. N. Scott and C. H. Grandgent observed the differences between British and American intonation[18], though neither of them analysed the differences minutely. In 1919, appeared a more important book on American pronunciation than any hitherto published,—Krapp's *Pronunciation of Standard English in America*. As Krapp has made the most thorough study of American English of any writer in the field he speaks with authority when he says,

> "... it seems scarcely credible that one who knows the facts should think it possible to impose British standards upon American speech, or to do anything but ally himself to the best tendencies, as each observer sympathetically views them, of our native American pronunciation."[19]

Krapp considers that, though all forms of the language have much in common, American English is nearer to northern English than to southern, and in his transcriptions he illustrates these likenesses and differences.[20] In Krapp's latest book, the parallel between the general American type and the northern British type is shown to be much more significant than the superficial resemblances between eastern American and southern British.[21] From this discussion it can be seen that Krapp's recognition of "a generalized standard English speech, which is approximately the same among all cultivated persons," must be very generalized indeed. Probably it means that they can understand each other without an interpreter. In 1919 and 1921, Mr. Mencken elevated the American variety of English, with much noise and some evidence, to

[17] Phonetic symbols will be shown in square brackets.

[18] See Scott's "The Father Tongue," in his *Standard of American Speech*. See Grandgent's "New England Pronunciation," in his *Old and New*.

[19] Preface, x.

[20] Transcriptions XVII-XIX, 203-11.

[21] *The English Language in America*, II, 29-31.

the dignity of a separate language.[22] Unfortunately, his chapter on pronunciation is the least satisfactory part of the book; it is brief and sketchy, and shows no real conception of the phonetic structure of the language. Moreover, it is colored by being written to prove a thesis. On the other hand, it should be urged that this book, though exaggerated, is none the less a mine of valuable information; and it must be admitted that the subject has brought to light as much English patriotism as American. Miss DeWitt's *EuphonEnglish in America* (1924) impresses one as another patriotic crusade. She is certain that there is a "world-standard" pronunciation emanating from London, since she finds traces of this standard in the mouths of the score of Americans whose speech she records in her book. When we discover that most of the people whose speech Miss DeWitt has transcribed have been influenced by the speech of New England, and that all are highly conscious of their speech in one way or another, we wonder whether any conclusion can be drawn from these records beyond the fact that Miss DeWitt has picked her jury well. Another jury might show quite a different type of speech. Such a jury had, in fact, already been assembled by W. A. Read.[23] Composed of middle western college professors, it had at least as much claim to be considered representative as Miss DeWitt's selection. This jury almost completely reverses Miss DeWitt's verdict, and shows typical American qualities distinct from British speech. The idea of a world-standard is also upheld by Mr. Daggett, who thinks it exists in the speech of the stage. In so far as he deals with a standard for the stage alone we are not particularly concerned with him here; the stage requires a special standard to meet its peculiar needs. Henry Cecil Wyld, upon whose authority Mr. Daggett seems chiefly to rely, says,

> "The English of the stage is also a form of Standard English, but it differs from the English of good society, partly in being more archaic, partly also in being marred by certain artificialities and affectations of prounciation."[24]

[22] *The American Language*, first edition, 1919; second edition, revised, 1921.

[23] "Some phases of American Pronunciation," in *The Journal of English and Germanic Philology*, Vol. 22.

[24] *Historical Study of the Mother Tongue*, 356.

But Mr. Daggett does not this time apparently agree with Mr. Wyld, and, by implication at least, wants the speech of the stage spoken on both sides of the footlights. He says,

> "'The best speech in America is heard on the stage.' That is the unanimous judgment of the best scholarship in the country."[25]

Elsewhere he supports this bold statement by saying,

> "The lineage of speech on the stage is of purer strain and less archaic than the speech of the South or West. If Mr. Wyld traces the pronunciation of 'house' through eight changes from Chaucer to Tennyson, the modern final pronunciation will be found to be the standard of the stage. Any deviation from that pronunciation will represent an earlier or a variant usage. That is why the educated American actor and the educated English actor practically agree, just as other cultivated Americans and Englishmen agree; and that is why the boy from Ohio disagrees."[26]

The boy from Ohio is apparently Mr. J. S. Kenyon, the author of *American Pronunciation,* of which Daggett says,

> "Now, between Mr. Kenyon's 'American Pronunciation' and Henry Cecil Wyld's 'History of Modern Colloquial English' there is a vast difference in attitude of mind and historical scope. Mr. Kenyon talks about Ohio in the year 1924. Mr. Wyld talks about five hundred years of speech lineage. . . .Here is the testimony of ages that makes today's pronunciation in Ohio assume a position of only relative importance."[27]

To-day's pronunciation of Ohio may be of only relative importance to Mr. Daggett, but it is probably of some importance to the sixty-odd million Americans who, according to Kenyon's estimate[28] use the same type of speech for their daily needs. Kenyon's analysis is in some respects more important than Krapp's, since the latter tends to emphasize the less characteristic eastern variety. Mr. Daggett wants the few thousand Americans and Englishmen whose speech he approves to pick the tune for the rest of the world. Mr. Kenyon insists that the speech of sixty million people cannot be considered negligible in comparison with a type

[25] "Voice and the Magic Word," in *The Theatre Arts Monthly,* 9.367.
[26] "The Lineage of Speech," in *Ibid.,* 9.604.
[27] *Ibid.,* 603.
[28] *Maître Phonétique,* January-March, 1927.

which has never been able to muster a quarter of that number, and which is, as Kenyon's book clearly shows, quite different from that of the sixty million. That difference is only too apparent if we take Daggett's recommendations for "American Normal English,"[29] and concentrate them in the sentence "Watch the river dancing past the new courthouse on a hot afternoon," which would then be pronounced [wɔtʃ ðə rɪvə dɑnsɪŋ pɑst ðə nju kɔ:thɑʊs ɔn ə hɔt aftənu'n]. If this doesn't look "normal" try reading it aloud. Some of the British phoneticians have recognized that American speech cannot be judged by British standards. Both Mr. Jones and Mr. Grant said as much during their recent visits, and the newest phonetic dictionary—Palmer, Martin, and Blandford's *Dictionary of English Pronunciation with American Variants*[30]—lists American and British pronunciations in parallel columns. Palmer makes the interesting statement,

> "For every one of my American friends, acquaintances or correspondents who uses the Received Pronunciation, I know about ten who do not."[31]

Since the preponderance of authority is strongly against community of standard for British and American pronunciation it may seem that so detailed a marshalling of the evidence is unnecessary. Unfortunately, however, it appears that the influence of Mr. Daggett and Miss DeWitt, backed by Mr. Tilly, is sometimes felt in places where the names of Krapp and Kenyon are unknown. Consequently it may be important to show that what has been passing as "the unanimous verdict of the best scholarship of the country" is, after all, only a minority report. The majority report is that any community between British and American standards is so generalized as to be negligible for the practical purposes of teaching. The standard must be sought on American soil.

IV

Is there a distinct national standard? For some years phoneticians have recognized three main types of American speech, in

[29] *Billboard*, January 2, 1926; also quoted in *The Elements of Speech*, 134-5, by O'Neill and Weaver who, however, leave the responsibility with Daggett.

[30] New York, Appleton, 1927.

[31] Preface, vi.

addition to a great many minor dialects. As early as 1895 Emerson pointed out the eastern, southern, and western varieties; he considered New England, Virginia and the Carolinas, and the upper Mississippi valley, as the most typical habitats of the three varieties. Grandgent has analysed the speech of New England,[32] and Kenyon's *American Pronunciation* is based on the speech of the West. The speech of the South as a whole has not been analysed, though a few localities have been studied with some care. If we are to admit a national standard of pronunciation, it must either grow out of a common denominator for all three varieties, or it must come as a result of one variety rather completely over-shadowing the other two. In the days of Boston's unquestioned cultural leadership, the speech of eastern Massachusetts bore an authority comparable to that of London's in England, and there was then some possibility that it would establish itself as a national standard. The West, since it grew up with its attention on more urgent questions than niceties of speech, developed a more natural type, mainly free from the artificialities of polite speech. The South retained, with some modification, the speech it had brought over from cavalier England. With the improvement of means of travel there came inevitably a leveling; the three types converged and overlapped, while still retaining their separate identity. In 1919, Krapp spoke of Eastern, Western, and Southern speech;[33] in 1925, he wrote,

> "If one were seeking for what is commonly apprehended as the general type of American speech one would not seek for it in New England, but somewhere between the Alleghanies and the Rockies. Or perhaps one may phrase the point better by saying that if two cultivated speakers, one from Nebraska and one from Eastern Massachusetts, were both asked to discard those features in their speech which seemed to them to bear distinctive local color, the speaker from Eastern Massachusetts would in most cases have to yield more than the speaker from Nebraska."[34]

Writing in a recent number of the *Maître Phonétique*, Kenyon supports Krapp convincingly when he says,

> "That Krapp's term, 'general American', is amply justified, is

[32] "New England Pronunciation," in *Old and New*.
[33] *Pronunciation of Standard English in America*, viii.
[34] *The English Language in America*, I, 35.

shown by a computation of the number of people speaking the three types. In making this, I have conceded every doubtful area to the eastern or to the southern, as against the general type. I have given to the eastern all of New England and New York City, and to the southern, besides the states usually so classed, all of Maryland, the district of Columbia, and all of Texas. The result, based on the official census estimates for 1924, shows about thirteen and a half million speaking the eastern type, thirty and a half million the southern, and sixty-six and a half million the general. I have the opinion of a British phonetician now resident in Canada that a very large majority of Canadians speak the same type, and this agrees with my own observation, so far as it extends. In 1921 the population of Canada was nearly nine million. Not counting two million who are of French extraction, we may, I think, safely assume that at least four million Canadians speak general American. This brings the total to over seventy million.

"In considering this result, it should be remembered that in the general type particularly, no such wide differences in pronunciation exist between the speech of the uncultivated and the cultivated as exist, for example, between the speech of the lower and upper classes in England. The differences are largely in syntax, vocabulary, and grammatical forms.

"There is no disposition, so far as I know, to advocate the adoption in America of either of the types spoken by thirty million or by the seventy million as a standard for the whole country; though there have been some efforts to urge the adoption of the eastern type, partly on the ground that it agrees in some of its most striking features, though by no means in all, with the so-called 'received pronunciation' of England. American phoneticians are not, I think, at present much concerned with this question. They are just now chiefly concerned in establishing the historical and current facts of American pronunciation, which are too little known, even in America."[35]

I have quoted Kenyon at some length because it seems to me that he has summarized the present situation most accurately. If the general type of American speech continues its inroads upon the other two types, if the automobile and the radio eventually submerge the thirty million and the thirteen million in the seventy million the problem of an American standard will be, in at least one respect, solved. Meanwhile, propaganda in behalf of any of the three types is likely to be futile.

[35] *Maître Phonétique*, January-March, 1927, 3-4.

V

What are the criteria of a good standard? On this question there is not so much disagreement as might be supposed. There are, on the one hand, the purists and speech improvers who believe the standard to be an arbitrary choice based on logic and their own aesthetic taste. There are, on the other hand, those who believe that the habitual usage of the whole mass of speakers of the language is more important than any logic or aesthetics, and who believe that a good standard is one to which the entire population of native speakers tends unconsciously to conform. In other words, a good standard is a natural growth, not a manufactured article; and attempts to improve on this standard are like attempts to graft wings on human shoulders. Most of the writers quoted earlier in this paper believe the standard to be a natural growth. Thus Henry Cecil Wyld says,

> "It is a great fallacy to imagine that 'Good English' is to be obtained by distorting natural and usual pronunciation to suit some arbitrary standard of 'refinement' set up by an individual."[36]

Elsewhere he says

> "It is characteristic of those who set out to instruct the public at large how they ought to pronounce, that they almost invariably fix as subject for their censure, among other things it is true, upon those very features in the natural speech of their time which are most deeply rooted in traditional habits and destined to remain as bases for the language of the future."[37]

In similar vein H. W. Fowler writes,

> "The ambition to do better than our neighbors is in many departments of life a virtue; in pronunciation it is a vice; there the only right ambition is to do as our neighbors .... While we are entitled to display a certain fastidious precision in our saying of words that only the educated use, we deserve not praise but censure if we decline to accept the popular pronunciation of popular words .... The broad principles are: pronounce as your neighbors do, not better; for words in general use, your neighbor is the general public."[38]

Krapp goes so far as to say,

> "The professional improver of speech who tries to palm off a

[36] *Historical Study of the Mother Tongue*, 366.
[37] *History of Modern Colloquial English*, 284.
[38] *Dictionary of Modern English Usage*, article on "Pronunciation."

> fancy manufactured article upon the public as the real thing does not deserve well of his country."[39]

If refinement of speech is a vice, so also is carefulness. It goes without saying that one who pronounces with conscious precision is not only thinking more of sound than of sense but is encouraging his hearers to do likewise. In appealing thus to their aesthetic judgment he may either charm or irritate them with the sound of his voice, but the substance of his words will in either case probably be lost. Wyld writes,

> "It may be laid down as a general rule that just as 'refined' speech . . . is always absurd, so 'careful' speech is always vulgar. The best English never conveys the impression of carefully studied utterance on the part of the speaker; there is never any suspicion of mincing, as if to avoid some irretrievable vulgarism. This kind of pedantic and unreal pronunciation has nothing to be said in its favour."[40]

Krapp writes with equal conviction,

> "If we all went into training camps for the improvement of our speech, no doubt we should speak differently in the end, but it is very doubtful if we should realize better the purpose for which speech exists . . . . It is easy to overdo the training of the voice as used in speech. Perhaps the worst possible speaking voice is the voice of one who tells you with every word he utters that he has a well-trained voice."[41]

The question will at once be asked: if good speech is neither refined nor careful, how can one whose speech admittedly falls below the standard he wishes to approximate improve his speech without being careful? Here we must distinguish between carefulness in use and carefulness in learning. All habits requiring muscular skill consist of processes done easily because they have been learned painstakingly. The pianist and the typist learn their arts slowly and carefully in order that they may later perform rapidly and easily. Learning to speak, or learning to improve one's speech, requires the same method. The poor speaker who

[39] "The Improvement of American Speech," in *English Journal*, 7.97.
[40] *Historical Study of the Mother Tongue*, 366.
[41] *English Journal*, 7.89.

fails to come up to the standard, and the speaker who wishes to adhere to a different standard from the one to which he is accustomed, must practice carefully in order that they may speak carelessly, *i. e.*, with attention to substance rather than to sound. Many teachers and students of elocution never progress beyond this elementary stage of careful speech; they never discover that singing and speaking have separate aims.

Positively put, the principle that good speech is neither refined nor careful means that good speech is based on the natural pronunciation of the mass of the population. It does not mean that the educated speaker will sound like a Bowery truck driver, an Iowa farmer, a Kansas City stockyard worker, or a California suburban lot salesman; it does mean that an educated speaker shall not sound like a foreigner to these gentlemen. It means that ordinary conversation is the norm of all speech, and that conversation merely adapted to meet the needs of other forms of discourse. If conversation is faulty, and if there are no real defects of speech, the cultural background is probably to blame. Without improving the background, or enlarging the social outlook, little can be done with speech. Showing the student how he can enlarge his audience may induce him to improve. Introducing him to a type of speech not based on his own will only lessen his audience by making him a foreigner to his own family and friends.

What then can the schoolteachers do? First and foremost they can follow the trail blazed by Krapp and Kenyon, Mencken, Read, and Miss Pound; they can seek out the facts of the language, and the historical and biological origins of those facts. They can learn to think in terms of sound rather than those of spelling, in itself no mean accomplishment. They can take stock of their own speech, and ask themselves whether they and their millions of fellow countrymen are in step. And finally they can lead their students along the paths which they themselves have traversed, until the students are competent to decide whether they are in step with the rest of the population, and whether they want to be. The basic requirement for all discussions of standards, as for all practical work in the application of standards, is a thorough understanding of the phonetic structure of the language as actually used in everyday life, an ear trained to record the facts it meets, and a mind

trained to sift the evidence as impartially as man's sinful nature will allow.

Obviously no detailed analysis of American standards of pronunciation can be undertaken in a brief paper. Krapp's two-volume *History of the English Language in America* has shown the amount both of skill and of patience necessary for the accumulation of the facts, and the amount of space necessary for their presentation. All this paper can attempt is to bring together a few of the more significant and influential ideas on a subject about which nearly everybody has an opinion.

ASSOCIATION NEWS

TWELFTH ANNUAL CONVENTION

IN 1914 the National Association was organized with fourteen charter members. Our membership now is more than fifteen hundred. As the Association has grown, the annual conventions have taken on an ever-increasing importance. The attendance at Chicago in 1926 was larger than at any previous gathering; the program was more varied and helpful. It is our hope that the 1927 convention to be held at Cincinnati on December 28, 29, and 30, may surpass even that at Chicago.

We are to meet in Cincinnati in affiliation with a number of other academic organizations, among which are the American Academy of Speech Correction, the Archaeological Institute of America, the American Philological Association, the College Art Association of America, the Linguistic Society of America, Theta Alpha Phi, and the American Association of University Professors. The presence of these other groups assures us of the usual reduction in railroad rates for our members and their families. Information as to the method to be followed in the purchase of tickets will be sent out by mail to each member of our Association.

The convention headquarters will be at Hotel Sinton. The management of this hotel has been unusually courteous and accommodating in providing splendid facilities for our meetings, and in coöperating with the officers of the Association in making many preliminary arrangements.

In general, the program will be organized much as it was at Chicago; each day we shall have one general session and a number of sectional meetings covering all of the major phases of speech work, such as Public Speaking, Argumentation and Debate, Dramatic Production, Interpretative Reading, Voice Science, Phonetics, and Secondary School Problems.

Last year at Chicago, Dean Dennis of Northwestern suggested that in addition to the usual discussions of technique in the various fields, we might well arrange for a program of readings by distinguished artists among our membership. This has been done, and we feel sure that this program will be highly entertaining, as well as instructive.

While it is impossible at the present writing to make a detailed announcement of the program, our plans have reached such a stage that we can promise interesting and profitable discussions both of those matters which hold perennial interest for us, and some others which will be rather novel and unique. A special effort is being made to have each participant in the regular program present his material in the form of a talk rather than in the reading of a paper. We are expecting to have on our program, one or two speakers of national reputation who will be in Cincinnati in attendance upon the meetings of affiliated groups. The theatres and musical organizations of the city are making every effort to provide high grade attractions for the week in which our meetings occur.

The officers of the Association bespeak the help of the membership at large in informing all interested persons, whether members of the Association or not, of the dates, place, and nature of our convention, and in getting them to join us. While there will be many fine things on the program, there will be ample time between meetings for those profitable social and professional contacts which have come to mean so much in connection with these annual conventions. Just as soon as the program arrangements can be completed, detailed announcements will be sent by mail to all of our membership. It seems to me that if those who teach speech in the schools and colleges fully realize what values are available in this coming convention, we may well have an attendance of at least seven hundred fifty.

ANDREW THOMAS WEAVER

NEW BOOKS

[New books are sent to staff reviewers, but voluntary contributions are gladly considered. Manuscripts should be sent to Hoyt H. Hudson, Review Editor, Princeton University.]

Arguments and Addresses of Joseph H. Choate. Collected and edited by FREDERICK C. HICKS, LL. B., Litt. D. With a Memorial by ELIHU ROOT. St. Paul: West Publishing Company, 1927. 1189 pp.

In this book Dr. Frederick C. Hicks of the Columbia Law School has made available for lawyers, scholars, and the general public a volume of eloquence which liberally substantiates the claim set forth for it in its preface, that such a work must "have value to lawyer and layman alike;" because "the arguments and addresses of Mr. Choate are examples of effective public speaking; because they reveal a real personality of historical significance; because the long period of his life, the wide range of subjects dealt with, and the diverse occasions of his speeches, give to the whole content of the book the character of a reference work; and because they throw illuminating shafts of light on state, national and international episodes, on the development of the law, on courts, judges, and lawyers, on notable personages at home and abroad, and on life in many of its kaleidoscopic aspects, all of which are materials of history."

Between two covers and within the limits of approximately twelve hundred pages, Dr. Hicks gives us a remarkably complete compilation of the best work of Joseph H. Choate, both as an advocate and as a speaker for special occasions. The volume contains complete texts of ninety-six arguments and addresses, arranged under the following six classifications: (1) addresses about lawyers; (2) forensic speeches and arguments; (3) addresses on international affairs; (4) political speeches; (5) addresses on occasions; and (6) after-dinner speeches.

To provide a proper biographical and historical background for these speeches, delivered at intervals on all sorts of occasions between 1869 and 1917, the book also contains two biographical sketches of the orator; the first, by Elihu Root, charmingly written, and entitled "A Memorial of Joseph Hodges Choate;" and the second, by William V. Rowe, equally well written, and entitled "An Introduction to the Forensic Speeches and Arguments."

The first two divisions of the book must be, of course, especially interesting to lawyers; but to the general student of oratory, they also have profound interest as brilliant specimens of effective speech-making. In these two divisions of the book appear his "Address on Rufus Choate" at the unveiling of a statue to his distinguished kinsman in Boston, and his two speeches before the Federal Supreme Court on the famous Income Tax Cases. To obtain the full texts of only these three addresses would be worth the price of the entire volume to any devoted student of historic American oratory.

The special student of history, however, will be delighted to find in this book the addresses of Choate against the Tweed Ring in New York in 1871; the addresses against Tammany misrule under Richard Croker in 1894 and 1898; the addresses before the New York State Constitutional Convention in 1894; the addresses before the Second Hague Conference in 1907; and the addresses on preparedness for the World War in 1917. Many occasional addresses will also prove of exceeding interest to the special student and to the lay reader, such as, for example, the addresses on Abraham Lincoln, Ralph Waldo Emerson, Benjamin Franklin, Alexander Hamilton, Lord Bryce, Charles Evans Hughes, Theodore Roosevelt, and Elihu Root.

By the very nature of this book, it is impossible to read it through consecutively at one or more sittings; but, taken up from time to time, either as a reference work, or as a book for the browsing reader, it is a most interesting and instructive volume. Like other collections of the best work of America's most successful orators, it should be given a welcome reception by students and teachers of effective public speaking.

WARREN CHOATE SHAW, *Knox College.*

Great Speeches, by ELIZABETH W. BAKER. New York: Allyn and Bacon, 1927. Pp. 191 and Appendix.

This is a collection of speeches and parts of speeches to the number of forty-seven. All are American speeches and most of them are modern. They have been selected and edited for use in the junior high school. A careful selection has been made and the editing is good, although one feels that the selections from longer speeches are sometimes too short either to be faithful to the original or helpful to the student.

The avowed purpose of the collection is well put in the preface: "It is hoped that through the reading and study of the speeches in this book, the student will be led to a permanent interest in the rich field of speeches, especially those of America, which form a notable part of our literature, and through which can be learned, perhaps better than through any other means, the principles underlying our American institutions, and the spirit of friendly co-operation with other nations."

The appendix is complete with questions on the various speeches and numerous practical suggestions for using certain speeches as the basis of assembly programs. The book would be improved if more attention were given to the lives of the speakers and to the occasion of the speeches. What there is is good. More would be better.

DALE D. WELCH, *University of Dubuque*

The Speech Arts, by ALICE EVELYN CRAIG. New York: The Macmillan Company, 1926. 500 pp.

The author of this book is attempting to deal, as she says, synthetically rather than analytically with all of the functions of the spoken word. Before discussing "the speech arts," she devotes two sections of the book to certain considerations requisite to all speaking. The first of these sections is entitled, "Fundamentals of Speech," of which there are five: spontaneity, poise and position, tone production, word production, and an understanding of the relation between the speaker and the audience. The second preliminary chapter is entitled, "Fundamentals of Speech Composition;" and in it are discussed usage, vocabulary, sentence structure, and the elements and qualities of style.

The speech arts are included under five general classifications. The first of these is platform speaking. In this part of the book the pupil is given directions for constructing a talk, choosing a subject, making an impromptu speech, and making short speeches for special occasions. "Group Activities" is the general heading of the second type of speech. This somewhat indefinite idiom is used to cover informal discussions, debates, open forums, parliamentary practice, business interviews, and courteous conversation. The third speech art is platform reading, which includes story telling and the interpretation of literature. The fifth is, of course, dramatics, the discussion of which is concerned with the choosing of plays and players, stage directions and acting, the stage and scenery, rehearsal and performance. As can easily be seen from this enumeration, this part of the book is a handbook for teachers rather than a textbook for pupils.

In addition to these seven chapters, there are eight appendices. These are apparently designed as aids to the teacher, since they offer specimen plans for the use of the book, corrective measures for speech defects, and further suggestions for group activities.

It has been the author's aim to write a book which can be used throughout the four-year course in high school in such a way as to link more closely together the "speech arts" as she conceives them. In her effort to synthesize, she has probably attempted to cover too much. Such an all-inclusive book must necessarily be brief in its treatment of each of the arts. Moreover it can offer only a limited number of specimens of each type of speaking. It is a most valuable book, however, for the teacher who has unusual library advantages; for the author offers an almost unlimited store of references and repertoire material. Unfortunately many teachers would be unable to use these suggestions because of the lack of reference books of any kind. For this reason it would perhaps be better for such a text to deal with only one phase of speaking and to do it more thoroughly.

However, this is a stimulating book and one to which the teacher will often turn for suggestions and inspiration. Its faults lie entirely in what it omits; hence a resourceful teacher will find in it a solid foundation upon which to build as simple or as elaborate a study as is desired.

STELLA A. PRICE, *South Hills High School, Pittsburgh*

The Memoirs of William Jennings Bryan. Philadelphia: Winston and Company, 1925. 556 pp.

Herein is told the story of a man who for thirty years wielded an influence, varying in strength but always potent, through the sheer power of the spoken word. To his friends this volume doubtless is a pleasing chronicle of achievement. To his enemies it is doubtless also pleasing—as the last words, posthumous, of an unpalatable leader. But to dispassionate critics it challenges the study of a career which Lyman Abbott—never a friend of the man—once said was "without parallel in American political history."

While it is to be regretted that the unexpected death of William Jennings Bryan interrupted the completion of the autobiography he had planned, yet it is at the same time fortunate that Mrs. Bryan was able, in spite of poor health, to take up the pen when he had laid it down. Of the *Memoirs* as published Mr. Bryan wrote 200 pages, Mrs. Bryan nearly 300, whereas speech selections and documents fill the remaining sixty pages.

To readers of the QUARTERLY JOURNAL, the chief interest in this book will center around the incidents relating to *Bryan the speaker* which run, thread-like, through the volume. Early in the volume is a chapter on "The Lure of the College Prize" written by Mr. Bryan himself, telling of his early speech training and his efforts in oratorical competition. It took four years, we learn, for him to win his first prize. Persistency rather than proficiency seems to have been his first characteristic as a speaker.

Mrs. Bryan, in a chapter on "The Growth of Oratorical Power," tells of his subsequent struggles with speaking as a young lawyer until one day, at the age of twenty-seven he arrived home from a speaking expedition at daybreak and, sitting on the bed, awakened her saying, "Mary, I have had a strange experience. Last night I found that I had power over the audience. I could move them as I choose. I have more than usual power as a speaker. I know it. God grant I may use it wisely."

She then traces his speaking efforts through his rather surprising triumph over W. J. Connell in a series of eleven debates which led to his election to Congress, and then to his efforts in Congress itself.

Bryan himself gives a full account of his part in the famous Chicago Convention of 1896. Especially welcome is the account of the preparation of the famous "Cross of Gold" speech. This puts to rest the absurd yarn that it was an impromptu product by detailing how he had been speaking upon the subject for three years, how he had come to the convention fresh from a debate on bimetallism with John Irish of Iowa in which he had used the famous "Cross of Gold" allusion, of how he spent his time on the train rearranging his ideas for use at the convention should he have occasion to speak, of how anxious he was for a chance to speak, and of his disappointment at seeing chance after chance slip away until at last, from an unexpected direction, came the anxiously sought-for opportunity.

Unfortunately, the account of the actual delivery of this speech in the published *Memoirs* is not so detailed as the account which appeared in the syndicated newspaper edition. While the former gives a detailed account of the whole affair, yet the syndicated version as appearing in the Chicago *Herald and Examiner* for October 25, 1925, includes the following interesting passage, omitted from the published work, concerning the reaction of the audience during the delivery of that famous speech:

> "There was perfect silence, broken only by applause—and by such applause as had never greeted a speech of mine. It came spontaneously at the conclusion of each sentence. The arguments were condensed, only a sentence or two being given to each point.
>
> "As I finished a sentence, the audience would rise and shout in concert; as I raised my hand for silence, the audience dropped as spontaneously as it had risen. It reminded me of a great chorus with the different groups of singers responding to the baton of the chorus master.
>
> "The audience could not have acted its part more perfectly if it had been trained for months. As I recall the scene today, I can almost hear the shouts, and I can see the faces that were conspicuous on that day."

Mrs. Bryan has two more chapters that treat primarily of Bryan the speaker—one on his chautauqua speaking, and another on the years just following his resignation as secretary of state, when the press, conspiring to kill the Commoner because of his peace views, refused to print his name in papers save in paid advertisements. She details with some care how, in spite of press

silence, he continuously spoke to huge crowds in New York, and Chicago, to 15,000 in Tacoma, another 15,000 in Spokane and to as many of 100,000 as could hear in San Francisco, then reached within one week 250,000 in Ohio. Then follows a brief discussion of his extraordinary appearance before the Democratic convention of 1916, through the clamorous demand of the delegates, when he was present merely as reporter, and lastly come a few details of his weekly Sunday School class in Miami, with its weekly attendance of 5,000 persons. The final chapter is given over to extracts from Bryan's speeches, 22 in all. They are mere exquisite bits, interesting as gems, perhaps, but affording little value to the student of rhetoric. The appendix, however, contains the full speech on the "Tennessee Case." It is an interesting study. Never does it touch the issue of Scopes' guilt. From the first to the last word it ignores the question. But for the audience to which it was intended, it had a most subtle and irrestible adaptation—playing upon state pride, arousing religious fears, powerfully fastening arguments to old and well-intrenched mental stereotypes. To the student of persuasion, it reopens old questions. Is an issue in the subject or the audience? Is ignoring the question always to be condemned? Let the researchers speak.

WILLIAM NORWOOD BRIGANCE, *Wabash College*

The Growth of the Mind—An Introduction to Child-Psychology. By KURT KOFFKA. Translated by R. M. Ogden. New York: Harcourt, Brace and Company, 1924. xvi + 383 pp.

Psychology and Education, by ROBERT MORRIS OGDEN. New York: Harcourt, Brace and Company, 1926. xiii + 364 pp.

Forty-three years ago William James announced a new and revolutionary theory of emotion. Independently and almost synchronously a similar conception was announced by the Danish psychologist Lange. Now again a new theory in psychology seems to come almost simultaneously from scholars on different sides of the Atlantic. For Professor Ogden, while acknowledging most freely and generously his debt to Koffka, yet believes that the notion of *Gestalt* was implicit in his own thought "long before it became explicit through the reading of Koffka, Wertheimer, and

Kohler," and he has given *Gestalttheorie* what is perhaps the fullest discussion and application it has yet received.

The concept of *Gestalt* is neither easy to define nor easy to understand. This German word is variously translated *form, pattern, structure, configuration.* Koffka defines the problem of psychology as "scientific study of the behavior of living creatures in their contact with the outer world" (p. 4). But he quickly qualifies this seeming behaviorism by the stipulation that though in order to understand the child we must know his reactions, yet "in order to understand his reactions, we must also know the child;" and in a definite abandonment of the behavioristic point of view he insists that psychology must include a study of consciousness as well as of outward behavior, since "outer" and "inner" behavior are not casually linked together but "essentially alike and materially related." The Gestaltists further insist that the situation which calls forth a response "participates as a member of the organic pattern of response" (as Professor Ogden says, p. 111). So a *Gestalt,* it would seem, has a physical, a biological, and a psychical aspect.

The Gestaltists also take definite issue with the theory of James, Thorndike, and Watson that an instinct is a "chain" of reflexes. An instinctive activity, says Koffka, "is a continuous movement; it does not appear as a multiplicity of separate movements, but as an articulate whole embracing an end as well as a beginning" (p. 98). Ogden puts it thus (p. 22):

> Instead of saying that instinctive and other forms of behavior are a sum of reflexes chained together by a process of accretion . . . we should say just the reverse, namely, that a total, vague, and undifferentiated response becomes, through a creative effort, differentiated and discrete. Out of the whole generate the parts. . . .

An examination of behavior should begin with these wholes. Such wholes or forms may be recognized and defined by the fact that the organism concerned "persists with varied effort" until an end is reached which satisfies some want and closes a circuit. This is nature's unit; and one of the Gestaltist's chief contentions is that any attempt to analyze these wholes will only result in destroying them.

What, then, is the process of learning? These original forms of instinctive response persist through life, though they may be

greatly modified. New forms of behavior are not built up as a child builds a house of blocks, but are "differentiated" or "particularized" out of these original vague and unorganized wholes, as a figure emerges from a fog. *Gestalt* rejects "trial and error" and the conditioned reflex as the basis of learning. All that trial or repetition can do is to *furnish opportunity* for the formation of a figure, by which alone learning takes place. Koffka says, "Repetitions without the achievement of a configuration remain ineffective, whenever they are not positively harmful" (p. 234). Both writers cite Kohler's experiments with apes as proving that learning, even of difficult acts of skill, may be both immediate and permanent. The teacher's task, then, is to present his subject in such a way that "an engaging pattern will be formed in the mind of the pupil by the first presentation" (Ogden, p. 219). One learns to perform an act of skill, not by putting together the separate parts of it, but by getting the "feel" of the whole.

This doctrine of "wholeness" is not the same as that of "total bodily activity" familiar to many students of Speech. The *Gestalt* idea lies nearer to the union of "mental, vital, and emotive" elements, stressed in the old elocution texts, than to the total muscular response of behaviorism. (Or *is* this theory sound behaviorism?) To the Gestaltist, such "whole man" responses are characteristic only of the most primitive organisms. Every step in the development of intelligence is a "differentiation," a "particularization" of a pattern of response out of the vague, unorganized totality from which all learning arises. A baby in nursing soon learns to eliminate most of the waste motion with which it began the process, and refines its activity to the motions properly *belonging* to the pattern of response which we call nursing.

Emotion also is a *Gestalt,* an "affective coloring" which clings to a pattern of response, and any attempt to analyze it, or to separate it from its context, destroys it,—breaks it up into new figures.

Of the two books, Koffka's is the more readable and the more easily understood, but it goes little beyond a laying down of the fundamental principles in the *Gestalt* theory of mental development. Professor Ogden's book is a systematic application of the new psychology to the problem of education. It is not an easy book

to follow, partly because of the intrinsic difficulty of the matter presented, and partly because it lacks the rhetorical excellence which helped to popularize the works of James and Watson; but it repays study, for it contains much that will challenge psychologists of all schools.

This is not the place for a critical estimate of *Gestalttheorie*, and space does not permit a discussion of its implications in the field of Speech. But a theory differing so radically from behaviorism, as well as from the older psychologies, is sure to be watched with interest by students in our field. It is interesting to note that Professor Koffka is to remain in America for a period of years, engaged in experimental study, and that Professor Ogden promises another book, *Psychology and Education*.

W. M. PARRISH, *University of Pittsburgh*

Causes and Their Champions, by M. A. DEWOLFE HOWE. Boston: Little, Brown and Company, 1926.

Trumpets of Jubilee, by CONSTANCE MAYFIELD ROURKE. New York: Harcourt, Brace and Company, 1927.

The current reaction from the economic interpretation of history has largely taken the form of realistic biography and social history. Often, as in William Allen White's *Woodrow Wilson*, the figure of the man overshadows the causes he espoused; often, too, as in *The Mauve Decade*, the social background submerges individuals. *Causes and Their Champions* and *Trumpets of Jubilee* are attempts to combine these elements in more equal proportions. Mr. Howe deals with modern reforms in America and the individuals most directly responsible; Miss Rourke pictures the middle period in American history, blending the thoughts and actions of five important figures with the larger intellectual and emotional movements of the time.

In purpose, therefore, the books are somewhat alike. In execution they are as dissimilar as an article in the *Dictionary of National Biography* and Lytton Strachey's *Queen Victoria*. Mr. Howe has gathered some useful information about Clara Barton and the Red Cross, Phillips Brooks and religious tolerance, Frances Willard and temperance, the Rockefellers and philanthropy, Samuel Gompers and the labor movement, Susan B. Anthony and woman

suffrage, Booker T. Washington and negro education, Woodrow Wilson and world peace. That information he presents lucidly and with an attempt at lightness. But he lacks dramatic power, as he comes near admitting when he says that some day in the future a dramatist will find in Wilson's life material for a great play. And aside from a monotonous repetition of plan, the book lacks unity.

Trumpets of Jubilee is both unified and dramatic. Underlying the closely related careers of the five individuals chosen for presentation is the restless surge of the whole people. Reforms, counter-reforms, waves of religious emotion, political trends, momentary illusions, and deep rumblings as yet undefined mingle and clash. And through it all rushes a deluge of talk. "Many shrill or stentorian voices were lifted: orators appeared on every platform; with their babel arose an equal babel of print; perhaps there never was such a noisy chorus or so fervid a response. Words—the popular mind was intoxicated by words: speech might have provided liberation: sheer articulation apparently became a boon." The true secret of the epoch, therefore, lies in the relation between the popular leaders and the mob. "The popular leader," says the author, "is nothing less than the vicarious crowd, registering much that is essential and otherwise obscure in social history, hopes and joys and conflicts and aspirations which may be crude and transitory, but none the less are the stuff out of which the foundations of social life are made."

Inevitably, then, she chooses for her book not soldiers or statesmen, but rhetoricians, each one of whom "had a singular gift for encountering major movements in his period—for crashing into them, glancing past them, or riding them as a skilled swimmer rides a wave." On the troubled surface of the epoch ride the popular leaders: Lyman Beecher, hard faced, determined, striking out lustily from one wave to another as the wind changes; Harriet Beecher Stowe, a vague longing in her eyes, paddling aimlessly yet carried along from crest to crest; HenryWard Beecher, floating lazily on the highest crest of all, his genial smile turned dreamily toward the heavens; Horace Greeley, butting savagely against one current after another but buoyed up by a greater surge below; and P. T. Barnum, a twinkle in his eye and his tongue in his cheek, keeping himself by deft, well-calculated strokes, abreast the others.

All of them were rhetoricians to the core. Their successes were rhetorical successes, their failures rhetorical failures. In all of them the desire to sway an audience was dominant. Lyman Beecher, the stern Puritan, modified his creed to cause a revival in his congregation. Tried for heresy, he submerged his accuser in a flood of eloquence, with the *argumentum ad hominem* and tears playing a prominent part. Like a hunter, he set snares and logic-traps for souls, keeping a careful record of the results. The author analyzed his methods with care and precision.

The methods of Harriet Beecher Stowe present a more difficult problem, because she was an unconscious rather than a conscious artist. Of *Uncle Tom's Cabin* she said, "God wrote it," which sheds little light on the subject, since the purposes of the Deity are equally inscrutable. Miss Rourke, however, does a great deal with the scanty material available.

Henry Ward Beecher, too, attributed much of his success as a preacher and political adviser to God, but he was not above supplementing that inspiration with all the rhetorical devices he could discover. He had the seats of his Brooklyn church rearranged so that he could stand in the middle of his audience. His reason for this is given in full, and there are several brilliant passages on his sensitiveness to the moods of audiences, his ideas, his use of images and ethical persuasion, his dramatic schemes, such as selling slaves from his pulpit at the height of the anti-slavery agitation, his Liverpool speech, and even his methods of handling hecklers and fitting his recreation to the mood he wished to command in an impending address.

From the social point of view, the Beechers represent the aristocracy; the following figures, Horace Greeley and P. T. Barnum, round out the picture with a rustic and an adventurer. Both gained fame in part by dramatizing their eccentricities. Greeley, in his rough white coat and hat, was the homely sage, the budding pioneer. Far from conciliating his audience, as did Henry Ward Beecher, he rode rough shod over it, trampling cherished beliefs at every step. His readers admired him because he was bold, courageous, unafraid of established authority. And when, late in life, he came before them as a candidate for the presidency, begging for votes, pleading humbly for support, they sent him back

thoroughly beaten. His fatal mistake was a rhetorical one: he misjudged the temper of his audience.

In this gallery of preachers and writers, Barnum furnishes a note of comic relief. Knowing the public as perhaps no other man in his generation knew it, he played on their motives and weaknesses like a skilled pianist—and every note became a bank note. By a series of almost unbelievable tricks and hoaxes he appealed to patriotism, the love of combat, curiosity, suspense, scientific interest, aesthetic sensibilities, the prevalent awe of magnitude. Perhaps no one in the long history of rhetoric has known more practical methods of gaining attention and inducing the loosening of purse-strings. Barnum was in many ways a quack, but in cleverness he came very close to surpassing them all.

To students of history or literature the figures of the middle of the nineteenth century presented in *Trumpets of Jubilee* are not the most important. Lincoln plays little part; Whitman is mentioned only briefly; Emerson is but a shadow. But to students of rhetoric the selection should seem admirable. In this epoch of noisy, defiant shouting, none shouted louder or more effectively than these five, and none were more closely identified with the basic social movements of the age.

RAYMOND F. HOWES, *Washington University*

The Pocket Oxford Dictionary, by F. G. FOWLER AND H. W. FOWLER. American Edition, revised by GEORGE VAN SANTVOORD. Oxford University Press, American Branch. Pp. xvi + 1029.

A bit thick, one may say, for a pocket dictionary, measuring 4″ by 6 3/4″ by 1 5/8″ and weighing a pound and a quarter. It is a very handy dictionary nevertheless, and altogether more pleasing and practical than the earlier *Concise Oxford*, by the same compilers. It is written with much of the chatty informality that distinguished H. W. Fowler's *Dictionary of Modern English Usage*, reviewed in these columns last year.

The book differs from the *Concise Oxford* in that it is about half the size, better arranged, better cross-referenced, and better written. The explanations are less conventional and more illuminating; there is no useless parading of synonyms, and no waste of

space on obvious things. Pronunciations are indicated with the greatest possible economy, and derivations are given only when they are really helpful. Less space is devoted to elaborate definitions of easy words, and more to the clarification of tricky, subtle, disputed, or otherwise troublesome words and phrases. New words have been added and new meanings recognized.

The American editor has made no change in the general plan, and very few omissions. He has added a number of words and phrases more common in this country than in England, and has given American variations of spelling and pronunciation. He has succeeded in taking the edge off the extremely British attitude of the Fowler brothers without losing any of their authority or their charm.

JOHN DOLMAN JR., *University of Pennsylvania*

The Romance of Words, by ERNEST WEEKLEY, M. A. New York: E. P. Dutton and Company, 1927. Pp. xi + 225.

The present volume represents a reprinting of the fourth edition of a deservedly popular work which first appeared in 1912. The author sets before us a wealth of interesting and authentic lore drawn from etymology and semantics. His style is not too technical, following the method suggested by the character in Molière who is quoted on the title-page:

"Vous savez le latin, sans doute?"—

"Oui, mais faites comme si je ne le savais pas."

Recommend this book to students whom you would interest in vocabulary-building or any other phase of word-study. Professor Weekley has written two similar volumes on surnames, as well as a book entitled *Words: Ancient and Modern.*

H. H. H., *Princeton University*

OLD BOOKS

[This department will discuss volumes of interest to students and collectors of old books in our field. Contributions and suggestions should be sent to Hoyt H. Hudson, Princeton University.]

The Rhetorical Reader, by EBENEZER PORTER, D. D. New York: Mark H. Newman, 1831.

In the last issue we made Dr. Porter's acquaintance as the author of a *Lecture on the Analysis of Vocal Inflections* (1824), *An Analysis of Rhetorical Delivery* (1827), and *Lectures on Eloquence* (1836). These three books were intended for the use of students in colleges and seminaries. It is also interesting to know that Dr. Porter was the author of a text designed especially for high schools and academies.

The Rhetorical Reader consisting of Instructions for Regulating the Voice, with a Rhetorical Notation Illustrating Inflections, Emphasis, and Modulation; and a course of Rhetorical Exercises" evidently became immediately popular. In 1835, only four years after its first appearance, the two hundred and twentieth edition was printed. And, in 1843, the advertisement announcing a new and enlarged edition states: "It has already passed through more than three hundred editions and is yearly increasing in sale .... It is used in every state in the Union." The book was bound in leather, contained 312 pages, and sold for sixty-three cents.

Although the number of copies in each addition must have been small, it is evident that the theory and practice of oral reading must have been given a place in the course of study of the average high school nearly a century ago.

The book is divided into three parts. The first seventy-five pages are devoted to a discussion of *articulation, inflection, accent, emphasis, modulation,* and *gesture.* Then follows the notation indicating the inflections and modulations of the voice that the author believes the high school student can study with profit.

Symbols are given for four inflections: the monotone, the rising inflection, the falling inflection and the circumflex. Nine *modulations* are indicated: *high, high and loud, low, low and loud, slow, quick, plaintive, rhetorical, pause, and increase.*

The second part consists of short exercises, marked with the notation, which the student is to prepare and deliver before the class. Each exercise is designed to illustrate some one principle of voice control. Part III contains longer exercises without the notation, to be used as problems to test the student's ability to apply the theory for himself. The author explains that in choosing selections for study "regard has been paid, first to the moral sentiment of the pieces, as suited to make a safe and useful impression on the young; next to that rhetorical execution which may elevate their taste; and finally, to such variety and vivacity . . . as may sustain an undiminished interest throughout."

The pages on theory contain minor errors of fact. But, in general, they do not suffer by comparison with modern texts on oral reading. Nor do we find the errors of taste and judgment cited by Professor Fritz[1] from slightly earlier texts.

Of especial interest to those of us who have been taught to regard Wendell Phillips as the father of the conversational style in America, is Dr. Porter's statement:

> The tones of conversation ought to be the basis of delivery . . . . Being conformed to nature, they are instinctively right, so that scarcely a man in a million uses artificial tones in conversation. And this one fact . . . furnishes a standing canon to the learner in elocution. In contending with any bad habit of voice, let him break up the sentence on which the difficulty occurs, and throw it, if possible, into the colloquial form. Let him observe in himself and others, the turns of voice which occur in speaking familiarly and earnestly on common occasions.

These sentiments were published in 1831, the year that Wendell Phillips graduated from Harvard. Dr. Porter evidently precedes Phillips in his dislike of the declamatory tone and the preacher's cadence.

The chapter on gesture is entirely free from "old-style elocution." Gestures should be appropriate. They must be accom-

[1] "Early American Works on Speech Training," QUARTERLY JOURNAL OF SPEECH EDUCATION, April, 1927.

panied by the proper vocal emphasis and be correctly timed, or the effect is lost. Gestures are often too frequent, too complex, and too violent. Says Dr. Porter:

> The declaimer can never utter the word *heart*, without laying his hand on his breast; nor speak of God or heaven . . . without directing his eye, and his gesture upwards.

The tap of Caesar's fingure was enough to awe a Senate.

> I have seen a preacher, who aimed to avoid sameness of action, in the course of a few sentences, extend first his right hand, then his left, then both. This order was continued through the discourse; so that these three gestures, whatever might be the sentiment, returned with nearly periodic exactness. Now whatever variety is attained this way, is at best but a *uniform* variety; and is the more disgusting, in proportion as it is the more studied and artificial.

In his instructions to teachers, Dr. Porter shows something of his knowledge of the laws of learning. Many short exercises, properly prepared and delivered, are better than fewer long ones. Habits cannot be easily changed:

> . . . it is not the work of a moment to change a heavy uniform movement of voice, into one that is easy, discriminating, and forcible. . . . Nor should it seem strange if, in this transformation, the subject of it should at first appear somewhat artificial and strained in manner. . . . But let the new manner become so familiar, as to have in its favor the advantages of habit, and the difficulty ceases.

The approach throughout the book is auditory rather than visual. The author is evidently thinking in terms of sounds and pauses. The distinction between rhetorical and grammatical pauses is clearly drawn.

The book is more than a curiosity. We need to find out how much of the "modern" is really new.

H. L. EWBANK, *University of Wisconsin*

Works, by JOHN WITHERSPOON. Ten Volumes. Edinburgh, 1805. Volumes VI and VII in particular.

The student of American history may remember that John Witherspoon was a celebrated Scotch Presbyterian minister who was induced to come to America in 1768 and become president of the College of New Jersey, now Princeton University; that he was

the only clergyman who signed the Declaration of Independence; that he was a zealous, courageous, and tireless patriot during the Revolution. Soon after his death in 1794 an incomplete edition of his works was published in the United States, and in 1805 a complete edition appeared in Scotland. The first edition is not generally available, but a copy of the second is in the library of Cornell University. In the seventh volume are to be found sixteen lectures on eloquence, covering one hundred and sixty-two pages.

These lectures, delivered about the time of the Revolution and perhaps the earliest of their kind in America of which we have the full printed text, are interesting not alone for their antique flavor, but for their ideas and their significance. Indeed they are an inspiration, for they remind us that the busy president of this struggling college thought it worth his while regularly, year after year, to give instruction in the art of public address.

Witherspoon's conception of eloquence may be understood from a statement in the first lecture: "Gentlemen, we are now to enter upon the study of eloquence, or, as perhaps it ought to be called, from the manner in which you will find it treated, Composition, Taste, and Criticism." In general, it is true that the lecturer has written discourse as well as oral in mind; and he offers one very interesting lecture on Taste, in which he reviews with approval Burke's well known essay on the sublime and the beautiful; but the spoken word is always uppermost. The course of lectures is outlined as follows:

1. Treatment of language in general.
2. Oratory—three kinds, sublime, simple, mixed.
3. Invention, disposition, style, pronunciation, gesture.
4. Oratory as the object—demonstration, persuasion, entertainment.
5. Oratory as subject—pulpit, bar, senate.
6. Structure and parts.
7. Recapitulation, and principles of taste.

A reader finds at once that Witherspoon draws heavily upon Cicero. He refers to the *De Oratore*, the *Brutus*, and the *Orator*. He also uses Longinus freely, and bases the lectures on the sublime upon that author's famous treatise. Quintilian and the *Ars Poetica* of Horace complete his principal classical sources. Among British or French writers on rhetoric and allied subjects he men-

tions Fenelon, Father Lamy, Addison, Hervey, Samuel Johnson, and Ward. He appears to have been very well read in classical and contemporary literature. Of his own style, Witherspoon says:

> Some may expect, that discourses on eloquence should be distinguished examples of the art of which they treat. Such may be pleased to observe, that a cool, plain, and simple manner of speaking, is necessary to the teaching of this, as well as every art. No doubt a justness and precision of expression, will be of great benefit in these discourses; but there will be no need of that high and complete polish that might be expected in what is prepared for publication. Nor would the same brevity and conciseness be any advantage to discourses once delivered, that would be a beauty in what is in everybody's hands, and therefore may be often read.

The modern reader of these colonial lectures cannot but be struck by their sensible ideas and clear expression. There is little "hokum" and much plain speaking in them. One wonders how many teachers said to their students the first day this fall what Witherspoon was accustomed to say in his first lecture: "There are some so destitute of oratorical powers, that nothing can possibly be made of them. It will be strange, however, if this is not easily discovered by themselves, and if it does not make the study as unpleasant as it is difficult, so that they will speedily give it over." There is no blind repetition of ancient precepts when the lecturer cannot see their value or application. He is contemptuous of the traditional treatment of invention, for example, and dismisses it by saying: "I repeat the remark that invention need not be taught, unless it be to one that never yet composed a sentence."

An interesting comparison might be made between these lectures and those which John Quincy Adams delivered at Harvard. Though Adams' lectures on rhetoric and oratory, given a generation later, are much better known, they seem no more sensible or useful than those of Witherspoon. There is more organization and less embellishment in Witherspoon's, and fewer digressions. It would be interesting to know the nature of the accompanying exercises and practice required of the young Princeton gentlemen of '76. And it would be yet more interesting if one might learn the influence which the oratorical teaching of President Witherspoon had in the lives of the many notable men who spent their undergraduate days at Princeton under his tutelage. For among

the four hundred and sixty-nine men who received diplomas from him, one became president of the United States; another, vice president; nine became cabinet officers, twenty-one United States Senators, thirty-nine United States Representatives, three Justices of the Supreme Court; twelve rose to be governors of States, and thirty-three became judges; thirteen became presidents of colleges. In addition to those accounted for in the foregoing list, more than one hundred of these graduates were ministers, of varying degrees of prominence.

In the sixth volume of Witherspoon's *Works* we get a glimpse of the narrower and darker aspect of the author's life and ideas. There is a hundred-page study entitled, "A Serious Inquiry into the Nature and Effects of the Stage," including "A Letter Respecting Play Actors." In accordance with many of his profession in his time, Witherspoon denounces the theatre in no uncertain terms. He marshals the ecclesiastical authorities on the subject from the early church fathers to those of his day, and contributes much able argument on his own account. He is relentless and decidedly uncharitable in his views, proposing the utter annihilation of the theatre and the ecclesiastical and social ostracism of all actors. He not only opposes theatre-going but is also horrified at the ideas of one Werenfels (who wrote in Latin even at that date and on that subject) who suggests printed plays as material for the practice of elocution and oratory by young people.

The character of Witherspoon, as revealed in his *Works,* is clearly worth studying. We see him as the leader of a lost cause, marching to sure defeat with his armed band of sullen Scots in a Royalist uprising in Scotland; we see him as the dauntless patriot in the days of Washington, as the bitter zealot in the conflict of Calvinism and the flesh, as the cultured scholar and gifted lecturer; with these complex characteristics he merits the attention of a Bradford or a Guedalla.

R. H. WAGNER, *Cornell University*

IN THE PERIODICALS

[Material for this department should be sent to A. Craig Baird, University of Iowa. Short reviews of important articles, notices of new publications of interest to our readers, lists of articles or single items of possible interest will be welcomed.]

Volume I, number 1 of THE JOURNAL OF EXPRESSION, published quarterly by the Expression Company of Boston, and edited by Martin Luther, appeared in June. It contains articles on drama, music, speech, expression, several poems, and a play. Phonetics, speech betterment, and speech defects were announced as the leading subjects for the September number.

THE SPEAKER is published monthly, except during July and August, at Springfield, Mass., in the interests of the Associated Speakers Clubs of Massachusetts. These clubs, be it known, are "alumni clubs," membership in them depending upon completion of one of the extension courses in Public Speaking offered by the Massachusetts Division of University Extension. They now exist —or they did in June—in eight cities of the state. This little paper, written in interesting journalistic style, serves as the organ through which interest in speaking is maintained among "alumni" of the extension classes. Leading articles on speaking or on club activities, reports from the member clubs, editorials, reports of speeches, and "colyums" make up the eight pages of each issue. Stuart Lee Garrison of Amherst, who taught the first extension classes and who seems to have been the guiding spirit behind the Associated Speakers Clubs, rightly thinks that the publication of a bright, enthusiastic, and *practical sheet* such as this is an interesting development in extension work. So, too, is the formation of permanent speakers clubs. That these allied devices are working well in Massuchusetts can be seen by anyone who reads the April and June numbers, which I have at hand, telling of the second anniversary dinner of the clubs, at which Senator Walsh of Massachusetts was the principal speaker. W. P. S.

TRAVIS, LEE EDWARD, AND DAVIS, MILDRED G. *The Relation Between Faulty Speech and Lack of Certain Musical Talents.*

ERICKSON, CARL I. *The Basic Factors in the Human Voice.* University of Iowa Psychological Monographs, XXXVI, 2: Studies in Psychology No. X.

The work of Dr. Travis and Miss Davis marks what seems to me to be the second phase in the scientific approach to the study of the disorders of speech. The first phase was frantic search for the etiology of all these disorders, and had diagnosis as its aim. The next step came as the result of the discovery that we had not sufficient factors upon which an accurate diagnosis could be made in many cases of speech disorder. The second phase is an attempt to learn the real nature of the phenomenon of speech and is therefore descriptive and analytical in its purpose rather than diagnostic. This attempt may reveal causative factors, over which the speech workers can have no control; and, while these analytical investigations are being carried out, many cases must be experimented upon with no real hope of benefit to them; but such study is a sign that the science of speech correction is proceeding wisely in its development,—is building upon a foundation of fact.

In this particular investigation the investigators have shown that the sense of pitch, the sense of intensity and the sense of tonal memory, enter into the function of speech to such a degree that those lacking these abilities are predisposed to defects of speech. The correlations are not startlingly high, but one should bear in mind that the method of sorting the cases that the investigators had to depend upon was not an accurate one. The staff of the Department of Speech had already divided the elementary speech classes roughly into groups, with the defectives separated from the others. A classification was also made of these defectives to separate the organic cases from the functional cases. The authors state that "the functional and organic groups were not two sharply defined groups, as no thorough physical examination was given to determine absolutely whether or not there were cases among those designated as functional who had slight organic abnormalities." Inasmuch as this study was based upon this rather uncertain classification by the Department of Speech, it is

quite likely that the results obtained are not as high as would otherwise have been found, had trained workers in speech correction made the preliminary classification. From this point on, however, the study was handled with severe and scientific exactness.

The article by Mr. Erickson is a sort of preparation for research. It is a compilation of the findings of a great many workers on all of the problems involved in the study of the human voice:

> "Preliminary psychological considerations: the vocal mechanism—its structure and function, neural aspects of voice production; the basic factors: pitch, intensity, time, timbre, volume; motor capacities; sensory capacities: pitch discrimination, intensity discrimination, auditory acuity, time discrimination, perception of rhythm, of timbre, of consonance, discrimination of kinaesthetic sensations; higher cognitive powers involved in voice production: imagery, imagination, memory, intelligence; the emotions and the voice; bibliography."

It is probable that this article was drafted some years ago. It is rather unfortunate that its publication has been so long delayed. Since it was written, many advanced steps have been taken which should at this time have been included in this survey of the field. Recent studies, even at the University of Iowa, have been overlooked. For example, in the study of timbre no reference at all was made to the very illuminating discovery of that phase of timbre that the Iowa laboratory has described as "sonance," namely the rhythmic variations in pitch and intensity that are superimposed upon the basic quality of the voice. This "sonance" is probably as much responsible for the timbre of the voice as the factors that Mr. Erickson has described.

Again, in a discussion of pitch the author makes the statement that "the cords alone are the ultimate determiners of pitch." Two cases have been reported to the literature, one by an Italian investigator and another by an Englishman, both of which indicate that people completely lacking vocal cords still may possess voice without mechanical aids, and may inflect their voices in pitch. Doubtless the study is not then, a recent one, or these recent contributions would not have been overlooked.

Another unfortunate aspect of this article is the rather loose and inaccurate use of language. In such a definitive document as this purports to be, it is necessary that the language be accurate. Speaking of the emotions and the voice, the author says for ex-

ample, (p. 107) "emotional expression in song, especially that of the *loftier* type, always *touches* a *responsive* chord in the listener. The tone with a *warm emotional glow carries* with it a *rich connotation* and a *vitalizing appeal.*" Thus the emotional quality is described in terms of spatial, thermal, kinaesthetic, visual, and philosophical concepts, as well as in terms of various effects upon the listener. These effects are expressed very figuratively, all of this language is contained in two short sentences, and purports to describe a phenomenon that is almost entirely auditory, yet an auditory concept is not included in the list.

Again (on page 92), the author uses the statement that "nasal resonance is always present, for while the position of the velum varies with different sounds it never completely isolates the upper cavities." If the reader will try this experiment upon himself and his friends, he will find many cases in which this statement is inaccurate. Have one of your friends profoundly alter the nasal reasonating chambers by stopping the nostril. Have him then say: "This is the house that Jack built." Now, determine if the sound is at all changed on opening the nostrils and repeating the same sentence. In most cases it will be difficult for one to tell, without watching, when the person has his nostrils stopped and when he has them open. Surely if the nasal resonance is always present, such a profound altering of the nasal cavity would be apparent in its effect upon the resonance of the sentence spoken. Doubtless Mr. Erickson did not mean to say precisely what he did in that sentence.

Then again (page 83), the author states that "the resonator consists of two sets of structures," and mentions as one of the sets, the movable structures,—the tongue, velum, lips and jaw. It is probable that he meant that the *study of the resonators* would *involve* the *study* (1) of the *resonating chambers themselves,* and (2) the *various structures* which *alter* the shape and size of these resonators. He says, again "the bellows consists of the respiratory apparatus, the trachea, bronchi, lungs, diaphragm, and the muscles of the thorax, and the abdomen." Again he has put together in one classification, structures that have two different functions, one resonant and the other motor. The trachea and bronchi are classed here as a part of the bellows, whereas, the author

farther on classifies the frontal sinus as a resonator. Why he should select as a resonator the frontal sinus, being connected as it is by a small tortuous passageway with the nose, where it can have at best only a resonating function, and at the same time omit to mention as a resonator the large trachea lying in the direct path of the emergent air column, is difficult to see. We must again lay this up to inaccuracy of language.

One of the best parts of the article it seems to me, is the very complete bibliography with which the author closes his discussion. One hundred and eleven references are given.

ROBERT WEST, *University of Wisconsin*

METFESSEL, MILTON: *Technique for Objective Studies of the Vocal Art.*

SIMON, CLARENCE: *The Variability of Consecutive Wave-Lengths in Vocal and Instrumental Sounds.*

KWALWASSER, JACOB: *The Vibrato.*

TRAVIS, LEE EDWARD: *A Phonophotographic Study of the Stutterer's Voice and Speech.*

SEASHORE, ROBERT HOLMES: *Studies in Motor Rhythm.*

BRENNAN, FLORA MERCER: *The Relation between Musical Capacity and Performance.*

BRENNAN, FLORA MERCER: *A Report of Three Singing Tests Given on the Tonoscope.* University of Iowa Studies in Psychology Vol. IX. Psychological Monographs, Vol. XXXVI, Whole Number 167, 1926.

In the first article listed above, Metfessel describes in detail a phono-photographic apparatus perfected for the study of pitch and duration factors in vocal arts. "A simple phono-photographic apparatus consisting of a drum, about which standard motion picture film winds after photographing the lights reflected from two phonelescopes, is recommended for use in all studies of pitch and duration when the record is made directly by the apparatus. This device is adaptable to later studies in intensity and timbre, to phonograph record photography, and to a record of bodily changes in singing and speaking."

In an earlier design of the instruments used by Metfessel,

Simon determined that "there are no sounds of constant pitch in either vocal or instrumental sounds; the number of pitch changes varying from 10 to 44 within 50 waves, the extent of the average fluctuation per wave from 1 per cent to 14 per cent of a tone, and the average fluctuation per change from 1 per cent to 19 per cent of a tone.

"Trained voices are distinguished from the untrained mainly by the greater periodicity of their fluctuations, even in unemotional tones, and also by their greater uniformity to each other and to their standard of a constant tone . . . .

"Considering the vibrato as the standard of constancy for the trained voices, and a rigid tone as the standard for all other sources of sound, the various sources according to the cases studied here, rank in the order of increasing pitch fluctuation: 1. Cornet. 2. Open cello string. 3. Trombone. 4. Bassoon. 5. Trained voices. 6. Fingered cello string. 7. Untrained voices. 8. Clarinet."

Kwalwasser's study is a continuation of an earlier one made by Schoen (Iowa Studies, Vol. VIII, 1921) with some differences in the conclusions. Later studies have shown that Schoen's work was probably the more reliable.

Travis found, as the result of his study reported in this article, that "In regard to voice, stutterers have less variability in the pitch of a sustained tone after an emotional upheaval than under normal conditions, while non-stutterers have more variability in the pitch of a sustained tone after an emotional upheaval than under ordinary conditions. Thus in the case of the stutterer, emotion decreases the flexibility of the voice, while in the case of the non-stutterer it increases the flexibility of the voice.

"Concerning the repetition of spoken sentences, stutterers have more range in pitch under emotional conditions than under normal circumstances, while just the opposite is true of non-stutterers. . . . ."

Although Seashore's study may be of somewhat less immediate interest to teachers of speech, yet it may shed some light on the oratorical possibilities of our students. This is particularly the case if it be true that rhythm prevades all great oratory. Just as a sense of rhythm may be essential in the development of musical

ability, it may not be altogether impossible that tests of the same basic motor capacity may be applied in determining one's capacity in oratory.

Miss Brennan finds that "(1) The student with superior musical capacity records tends to rank higher in performance than the student with only average or low capacity records.

"(2) The individual tests which give the highest index to performance ability are tonal memory, intensity control, motility, simple reaction, and rhythm. . . ."

G. W. G.

LEONARD BLOOMFIELD AND GEORGE MELVILLE BOLLING. *What Symbols Shall We Use?* Language, June, 1927, pp. 123-129.

A plea for a simplification of phonetic symbols even at the expense of breaking with certain traditions.

Those of us who have used different systems of phonetic symbols have discovered that we can adopt ourselves very quickly to changes in symbols. Therefore, instead of trying to express every variation in sounds by individual symbols, we may symbolize *phonemes* and describe the variations in the text.

The authors suggest four general principles:

1. "That we abandon our present conventions in the use of Roman, italic, and bold-face type."

2. "That we use to the utmost Latin letters, including capitals and small capitals together with italic and bold-face types."

3. "That we recognize frankly the will-o'-the-wisp nature of the effort to assign a separate symbol to each variety of sound."

4. "That normally we symbolize only phonemes (distinctive features) so far as we can determine them; and that before we indicate more, we convince ourselves that more is demanded by the purpose in hand."

In this way the authors feel that the difficulties and expenses of publications will be diminished, and that not only will uniformity in the use of symbols be obtained, but a "suppler and more abstract symbolism" be reached.

S. T. B.

ROOT, A. T. *Special Education and the Speech Defective.* Educational Administration and Supervision. XIII:255-265, April, 1927.

The author presents available information pertinent to the questions: "To what extent does the speech defective constitute a problem in special education to the educational system? What is being done by public-school education in the way of a definite program for this class of abnormal pupils? What is the apparent success of such programs? The relatively great number of speech defectives (from 2.2 per cent to 12 per cent of the school population) considered in relation to school retardation (this group on the average is about 6 months retarded) indicates that a real problem exists.

With Massachusetts and Minnesota as pioneers, New York, California, Wisconsin, Michigan, New Jersey and Washington, D. C. are undertaking programs of varying breadth to handle the situation. Speech corrective methods are under either state or city supervision and are carried on by a speech center or special teacher visitation to each school. The programs are reported to have attained high success.

LEE EDWARD TRAVIS, *University of Iowa*

HUDSON, HOYT H. *The Knees of Demosthenes.* American Speech, II, 8; May, 1927.

The knees of Demosthenes shook beneath his chiton; the kingdom of eloquence is not to the cocksure; the better qualified a man is to speak the more he fears—but this is not a study to be summarized, it belongs to *belles lettres;* read it.

CROCKER, LIONEL. *Repetition in Public Address.* English Journal, XVI, pp. 510-14, Sept., 1927.

Psychological reasons for the use of repetition in public address, illustrated by examples.

NEWS AND NOTES

[Items intended for this department—play programs, announcements of new courses, changes in positions, programs of state and sectional meetings, and personals—should be sent directly to Miss Lousene Rousseau, 30 Clinton Street, Brooklyn. Normal School items will be received by Carroll P. Lahman, Western State Teachers College, Kalamazoo, Michigan.]

The University of Minnesota has recently created a Department of Speech, with Professor Frank Rarig as Chairman.

The Department of Speech at the University of Michigan, under the chairmanship of Professor J. M. O'Neill has announced a number of changes in its courses of study. A basic course in the elements of speech, which is given for two semesters, is prerequisite to practically all the advanced courses. In addition to both elementary and advanced courses in the more usual branches, —public speaking, debating, interpretation, and acting—Professor Muyskens will offer courses in phonetics in collaboration with Professor Meader, and also in the anatomy and function of the vocal organs. Professors Pillsbury and Meader are offering courses in the psychology of speech, and Professor O'Neill, in addition to his courses in debating and speech composition, will offer advanced courses in rhetorical theory and the teaching of speech, and will conduct a graduate seminar in speech. Graduate work in speech at the University of Michigan will now lead to the Ph. D.

The University of Iowa announces an expansion of the work in the Department of Speech. Courses in speech correction are to form a regular part of the course of study in speech. They will be conducted by Dr. Lee Travis and Miss Bessie Rasmus.

The Central School of Speech Training of Royal Albert Hall, London, sponsored two summer courses which proved attractive to

many American teachers of speech. A summer school of drama was held during the Shakespeare Summer Festival, August 8th to 20th, at Stratford-on-Avon. A summer school of speech training was conducted at University College, Oxford, from July 25th to August 6th, where the course included voice training, phonetics, public speaking, lyric and dramatic verse speaking, and the study and discussion of speech defects.

The Michigan High School Debating League has completed the tenth year of its existence. During the year 1926-27 the 235 high schools which were members of the League held over 500 debates, in which more than 1000 students participated. Some seventy-five high schools sent their teams to hear the final debate.

After various unfortunate delays the *National Directory of Teachers of Speech* has been published. A limited number of copies at twenty-five cents each are available at the office of Professor H. L. Ewbank, business manager of the QUARTERLY JOURNAL OF SPEECH EDUCATION, Department of Speech, University of Wisconsin.

Twenty-two colleges from Illinois, Wisconsin, Michigan, Minnesota, and Iowa were represented by faculty debate directors at the seventh annual meeting of the Mid-west Debate Conference in Chicago, Saturday, September 24. Besides discussing the secretary's report on the results of a rather elaborate questionnaire sent out last spring, to which over fifty colleges and universities responded, the Conference chose official intercollegiate debate questions for men and women. The questions chosen by the Conference have come to be used quite widely throughout the entire Middle West and also in other sections of the country. The question for men deals with the foreign policy of the United States: "Resolved that the United States should cease protecting by force of arms capital invested in foreign lands, except after formal declaration of war." The women's question is concerned with the problem of war: "Resolved that in time of war the United States government should conscript sufficient wealth and profits to pay all current expenses of the war." C. P. Lahman of Western State

Teachers College, Michigan, was succeeded as president by S. R. Toussaint of Monmouth College, Illinois; B. E. Jacobs of Ripon College, Wisconsin, was followed as vice president by Martin Y. Munson of Cornell College, Iowa; and O. G. Babcock of Milton College, Wisconsin, took the place of Mrs. W. J. Berry of Rockford College, Illinois, as secretary-treasurer.

At its annual meeting October first the Michigan Debate League, with a membership of nine colleges, chose the following question for men's debates: "Resolved that we condemn our present Latin-American policy." The women's question tentatively adopted was: "Resolved that the Democratic Party should be placed in power at the next presidential election."

In addition to American foreign policy, one of the most popular questions for intercollegiate debate this year seems to be that of the direct primary. Ohio and Indiana colleges are using it extensively, and it is also the official question of the Michigan High School Debate League, with a membership of some two hundred fifty schools.

Following the custom of years standing, British debate teams under the auspices of the Institute of International Education, New York, are to visit the United States again this fall. Cambridge University will meet colleges west of the Mississippi River, and a composite team representing the National Union of Students will visit institutions in the east. On the latter team there is to be one speaker each from the Universities of Edinburgh, London, and Reading. Among the questions to be debated are pacifism, democracy, efficiency, and co-education.

At the district meeting of the Michigan Education Association to be held in Kalamazoo October 27-28, there will be a special Debate and Dramatics section. The following program is announced:

Chairman—Laura V. Shaw, Director of Dramatics, Western State Teachers College; "Some Methods of Coaching Debate"—

E. B. Thomas, Debate Coach, Albion High School; "The Purpose of High School Dramatics"—Mildred Tannis, Director of Dramatics, Kalamazoo College; "The Value of Extempore Speaking Contests"—Anna E. Lindblom, Department of Speech, Western State Teachers College. A special speech section is also scheduled for the district comprising the city of Detroit, and individual papers dealing with particular phases of speech work are listed on the programs for the meetings at Jackson, Grand Rapids, and Ludington.

W. H. Wise, who last year was in charge of men's debating at Michigan State College, Lansing, is studying law at the University of Michigan. J. D. Menchhofer, formerly of St. Olaf College, Minnesota, and last year a graduate student at the University of Wisconsin, has taken his place.

NORMAL SCHOOL NOTES

Indicative of the growing interest of normal schools in speech and intercollegiate speech competition was the representation of such institutions at the Mid-west Debate Conference in Chicago the last of September. Debate coaches were in attendance from the teachers colleges at Normal and Macomb, Illinois, and Mount Pleasant, Ypsilanti, and Kalamazoo, Michigan.

The State Teachers College at River Falls, Wisconsin, under the direction of Rexford Mitchell, is planning to send a two-man debating team on a trip through Wisconsin, Michigan, Illinois, Iowa, Missouri, Kansas, Texas, Nebraska, North Dakota, South Dakota, and Minnesota.

Homer Widener of the English department is in charge of debating and public speaking at Eastern State Normal School, Madison, South Dakota. Last year a unique contest was held with South Dakota Aggies at Brookings, when a dual extempore speaking contest was staged. Numerous extension debates before audiences in nearby communities are annually held.

H. F. Wood, formerly of the University of Michigan, is a new member of the Department of Speech at Michigan State Normal College, Ypsilanti.

Under the direction of Mary Cryan the following plays were presented at the State Teachers College at Mankato, Minnesota, last spring: *The Enemy, The Youngest,* and *A Matter of Choice.* Miss Cryan, who last year was taking the place of Margaret Constance, on leave for study at the University of Wisconsin, is this year teaching in Detroit.

DRAMATICS

Plays at Stanford University are produced under the control of a centralized Dramatic Council, which took over the business of play production from independent producing societies several years ago. Gordon Davis is director. Among the productions of the past year were *Hamlet*—Modern Dress, *Hay Fever,* by Noel Coward, *Aren't We All,* by Frederick Lonsdale, *John Ferguson,* by St. John Ervine, *Charm,* by John Kirkpatrick, Molnar's *The Swan,* Barrie's *Kiss for Cinderella, So This is London, Craig's Wife,* by George Kelly, Galsworthy's *Loyalties,* and *The Angel in the House* by Eden Phillpotts and Basil M. Hastings, in addition to original musical performances, and a performance of the Gilbert and Sullivan opera, *Princess Ida.*

Under the direction of Miss Ruth Kentzler, Carleton College produced *The Merchant of Venice,* Barry's *You and I,* and *Behind a Watteau Picture,* by R. E. Rogers.

Among the more elaborate productions of Greek drama seen recently are those of Sophocles' *Electra,* at Ward-Belmont School for Girls, Nashville, Tennessee, under the direction of Miss Pauline Townsend; and that of Sophocles' *Œdipus Colonus,* presented by the University of Denver for the annual convention of the Colorado Education Association. The production was directed by Miss Marian Robinson.

The Garrick Players of Lake Forest College, Illinois, make a tour of their state each spring. The last tour, made in April, of-

ered three plays, *The Patsy,* by Barry Connors, *The Youngest,* by Philip Barry, and *The Family Upstairs,* by Harry Delf. The players travel in their own automobiles, with their scenery, properties and costumes loaded on two trucks.

The Kansas Players became a real business organization at the summer session of the University of Kansas this summer, each player devoting full time to the venture. The college group became a stock company and presented six bills of plays, ranging from *Sem Benelli* to *Three Live Ghosts.* The experiment was so successful that it may become a permanent summer theatre.

Recent productions of the Carolina Playmakers, under the direction of Frederick H. Koch, included *Quare Medicine,* by Paul Green, *Lighted Candles,* by Margaret Bland, and *The Marvelous Romance of Wen Chun-Chin,* by Chen-Chin Hsiung. In the past nine years the Carolina Playmakers produced forty-eight of their original Carolina Folk Plays, by thirty-two different authors. They now have their own well-equipped theatre building on the campus of the University.

The most important productions at Lawrence College, Appleton, Wisconsin, during the last year, have been *The Goose Hangs High,* by Philip Beach, Shaw's *You Never Can Tell,* and the one-acts, *Three Pills in a Bottle, Riders to the Sea, The Triumph of Instinct, Hearts, Lima Beans, Miguel, Blackberryin', 'Op o' Me Thumb, Overtones, For Distinguished Service, Trifles, A Matter of Choice, My Lady Dreams, Sham,* and *Columbine.*

The Little Theatre of Bates College at Lewiston, Maine, recently gave performances of *The Robbery,* by Clair Kumner, *Fixin's,* by Paul Greene, and *The Romancers.*

Lady Windermere's Fan was presented during the summer session by the University Players of Ohio State University. Students of dramatics at the Clark University Summer School presented *Kempy. The Lucky Break* was produced at Rutgers this summer.

Radcliffe Players presented *Give and Take, A Clean Sweep,* and *The Wall Street Game* at the Chautauqua at Jeffersonville.

The California folk plays presented in Professor Koch's playwriting class in the summer session at the University of California were *Mountain Magic,* and *Schoolin',* by Edith Daseking, and *Putting It Over,* by Eloise Sterling. The plays were written in the course and produced under the direction of the authors.

Recent performances at Ohio University, Athens, Ohio, included *The Show-Off* by George Kelly, and *Lightnin',* by Winchell Smith and Frank Bacon.

Performances at DePauw University, Greencastle, Indiana, were *The Boomerang,* by Smith and Mapes, Channing Pollock's *The Fool,* Owen Davis' *Icebound,* George Kelly's *The Torch Bearers,* and Martin's *Smilin' Through.*

Major performances at Western Reserve University recently included *The Cassilis Engagement,* by St. John Hankin, *Plots and Playwrights,* by Edward Macy, *The Green Goddess,* by William Archer, *The Romancers,* by Edmund Rostand, and *Three Wise Fools,* by Austin Strong.

The University Players of the University of Nebraska presented *The Merchant of Venice,* and *Cyrano de Bergerac* last spring.

The Washington Square Players of New York University produced recently Shaw's *Getting Married, Fanny's First Play,* and Milne's *The Dover Road.*

Under the direction of C. L. Thomson, The Eau Claire State Teachers' College, Wisconsin, staged a summer performance of *Mrs. Bumpstead-Leigh,* by Harry James Smith.

PERSONALS

The following changes in personnel have been announced in the Department of Speech at Michigan: Dr. Robert Hannah,

formerly Assistant Professor of Public Speaking at Cornell, occupies a similar position at Michigan. Harry Wood, of the Michigan staff, has joined the speech faculty of the State Normal College at Ypsilanti. David Owen has accepted the position of Assistant Professor of Dramatics at Northwestern; he will also be in charge of the work of the North Shore Theatre Guild. Charles P. Green of the Okmulgee, Oklahoma, High School, will be a graduate assistant at Michigan. Lionel Crocker resumes his work at Michigan after a year teaching Public Speaking on board the "floating university," the Ryndham.

Professor H. L. Ewbank of Albion College, Michigan, Business Manager of the QUARTERLY JOURNAL OF SPEECH EDUCATION, has joined the Wisconsin staff. Professor Ewbank was recently elected Vice-President of Delta Sigma Rho. Miss Gertrude Johnson, who has been on leave of absence for a year, has returned to the University of Wisconsin to resume her work in Interpretative Reading. Miss Gladys Borchers, who has just received her Ph. D. in Speech from the University of Wisconsin (the third degree awarded by Wisconsin in that field—also the third to be awarded in the United States), will have charge of Teacher-training in Speech at Wisconsin. Miss Margaret McCarthy has resigned her position to accept the chairmanship of the Department of Speech of the normal school at Cheney, Washington. Mr. Bryng Bryngelson, of the Wisconsin staff, has accepted a position as Assistant Professor of Speech Correction at the University of Minnesota. Miss Lousene Rousseau has resigned her position at Wisconsin, and is in New York City for a year's research.

R. R. Dunham and Bernard Lenrow are new instructors at Cornell, giving part of their time to the Dramatic Club. C. K. Thomas has returned to the Cornell department after a year's leave spent at the University of Pittsburgh. W. S. Howell, of Washington University, St. Louis, is instructor in public speaking at Cornell. Dr. W. H. Stainton, formerly of the Departments of Physics and Public Speaking at Cornell, is director of dramatics at Dartmouth. Miss Elizabeth Worman, formerly of Berea College, is studying at Cornell. Professor W. M. Parrish, after a

year's study at Cornell, has returned to take charge of the work in public speaking at the University of Pittsburgh. N. W. Mattis, formerly instructor in public speaking at Cornell, has accepted a similar post at Oberlin. K. R. Wallace, A. B. Cornell '27 and Ruth Shaw, A. M. Cornell '27, are instructors in the department of public speaking at Iowa State College. Edward J. West, Cornell '25, has left Syracuse University to take charge of dramatics at the University of Colorado. W. E. Gilman, formerly of the Cornell department, is Assistant Professor of Public Speaking at the University of Missouri. V. E. Simrell, Cornell '24, has left Kalamazoo to accept an instructorship in public speaking at Dartmouth.

Herbert Yenne, of the University of Nebraska, conducts classes in public speaking and stages plays at the Nebraska State Reformatory for men.

Gordon Davis, of Stanford University, is spending his sabbatical year in Europe, studying the theatre and playhouses. Miss Anna May Price will direct dramatic activities during his absence.

Floyd Riley, who spent the summer in the graduate summer session at the University of Wisconsin, has returned to the University of California at Los Angeles.

Dwight Watkins, of the University of California, spent the summer as a member of the staff in public speaking at the University of California at Los Angeles.

W. V. O'Connell has resigned his position at Hutchinson, Kansas, to become chairman of the new Department of Speech at the Normal School of Ada, Oklahoma.

Earl W. Wells, who spent a year's leave of absence studying and teaching at the University of Wisconsin, where he received a Master's degree, has returned to Oregon State College.

Miss Dorothy Wollstad has resigned her position in the Department of Speech of Janesville, Wisconsin, and has accepted a

similar position at Madison. Miss Mamie Fishel has joined the Janesville staff.

B. I. Griffith, formerly of the Rockford, Illinois, High School, has accepted a position in the Department of Speech at Ohio Wesleyan.

Dr. M. T. Herrick has resigned the directorship of dramatics at the University of Illinois to become assistant professor of English at the University of Pittsburgh.

Ross Scanlan has left the University of Pittsburgh to become instructor in public speaking at Washington University.

Theodore Packard, formerly director of dramatics at Dartmouth, is assistant professor of public speaking at Harvard.

Harold Harding, formerly instructor in public speaking at Iowa State College, has entered the Harvard Law School.

C. L. Hunter, who has charge of dramatic activities at Ohio Wesleyan, has taken a year's leave of absence. Miss Nina Baker will have charge of that work this year.

Mack Easton, Huron College '27, is assistant in rhetoric and oratory at Swarthmore.

W. H. Veatch, formerly of the public speaking staff of the University of California at Los Angeles, has gone to Washington State College to take charge of debating.

Miss Ann Jo Pendleton, who was a graduate student in speech at the University of Iowa last year, is now teaching at Texas Christian University.

Vance Morton, who was assistant director of dramatics at the School of Speech, Northwestern University, for the past year, has returned to the University of Iowa as assistant director of the University theatre.

Horace F. Rahskopf has resigned his position at Willamette University, Oregon, to accept the chairmanship of the department at Illinois Wesleyan.

Kingsley Given and Egbert G. Spadino, who were graduate students at the University of Iowa last year, have joined the speech staff of Berea College, Kentucky.

T. E. Johnson, who spent the summer studying at the University of Wisconsin, has returned to the speech faculty at the University of Louisiana.

Herbert B. Maw received the degree of J. D. at the University of Chicago in June, after having spent the previous year in graduate study at Northwestern University, where he received the M. A. in speech. He has now returned to the University of Utah to take charge of debate.

Miss Helen Langworthy, assistant director of dramatics at the University of Iowa, spent the summer studying at the Theodora Irvine School of Drama in New York.

Harry G. Barnes, who has been acting head of the department of speech at the University of South Dakota, is acting as graduate assistant in the university theatre at the University of Iowa this year.

Ray E. Holcombe, assistant director of dramatics at the University of Iowa, has gone to the University of Oklahoma as chairman of the department of dramatic arts in the college of fine arts.

W. Arthur Cable, of the University of Arizona, was on the program of the speech section of the National Educational Association at its meeting in Seattle this summer. His subject was, "Some Aspects of Speech Training in High School."

Donald Haworth, chairman of the department of speech at Penn College, Oskaloosa, Iowa, has been elected to a fellowship in the school of education at the University of Wisconsin. His work at Penn College will be carried on by Miss Maxine Dye, who spent the summer in graduate work at Wisconsin.

N. J. Weiss, formerly of DePauw University, is head of the department of speech in Albion College.

Paul Rusch is teaching public speaking in St. Paul's University, Ikebukuro, Tokyo, Japan.

William Schrier, formerly of the University of Colorado, has accepted an instructorship at the University of North Dakota.

Horace Grant McKean, Professor Emeritus of Rhetoric and Public Speaking in Union College, died January ninth. Professor McKean was graduated from Colgate University in 1889; he was a member of Beta Theta Pi and of Phi Beta Kappa, and subsequently received from Colgate the degrees of A. M. and Litt. D. He studied in the Crozier Theological Seminary, was ordained to the ministry in 1890, and for five years was a pastor in Philadelphia and at Arlington, N. C. He was Professor of English Language and Literature at the Pennsylvania Military College, was afterwards Headmaster of the Colby Academy at New London, New Hampshire, and became Professor of Rhetoric and Public Speaking at Union in 1905. Professor McKean was active in the affairs of the Eastern Public Speaking Conference, and served as President in 1920. *The Union Alumni Monthly* says of him, "He belonged to that older generation of college professors whose attitude toward their students resembled that of the best type of Christian ministers. Such men live for their boys and for their college, not for a limited field of learning. In his particular work he will be greatly missed; his place cannot really be filled for a long time. Such a man becomes one of the traditions of the college."